MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS · WASHINGTON

OCTOBER, 1941 • FIFTY CENTS

NEW EXHIBITIONS

Offered by The American Federation of Arts

"THROUGH THE AMERICAN LANDSCAPE"

Oil paintings selected by Kaj Klitgaard and used as illustrations for his book *Through the American Landscape* (University of North Carolina Press), which thus serves as a catalogue. The subjects have been found from New England to Florida and California, are of both land and sea, sunsets, dunes, green pastures, snow scenes, blooming trees, etc.; as interpreted by well-known American painters—Bohrod, Bruce, Bywaters, Curry, Dehn, Dodd, Hopper, Georgina Klitgaard, Kent, Marin, Mattson, Mechau, Marsh, etc.

Fee, 3 weeks: $150

SCULPTURES BY NUÑEZ DEL PRADO OF BOLIVIA

(Auspices of the American Association of University Women.) An exhibition of 23 small sculptures in terracotta and wood by Marina Nuñez del Prado (Latin-American Fellow, A. A. U. W.). The sculptures interpret the legends, rites, and dances of the Indians—as for example, in "The Dance of the Cholas", "Prayer", "Mother Earth", "American Indian Dance", etc. Also included are "Llamas", "Alpacas", and portrait heads. Miss del Prado's work has been exhibited in Bolivia, Peru, Chile, Argentina, Uruguay—also in New York and Cincinnati; and in Washington, under sponsorship of the Minister of Bolivia, at the Pan-American Union. (See the illustrated article in the Magazine of Art for August-September.)

Fee, 3 weeks: $50

THE FIRST NATIONAL SOLDIER-ARTIST EXHIBITION

(Selected by a Jury composed of Daniel Catton Rich, Chairman; Gordon Washburn and James Plaut.)

From an exhibition planned by a Committee to aid artists called to military service, and first shown in New York City, the Federation has selected for a national tour approximately 50 works. Pictures (chiefly in oil) limited in size to 25″ x 30″ (framed); prints 14¼″ x 19¼″ (matted) and moderately priced. A special effort will be made to create patriotic interest in the ownership of these works by soldier-artists who have already made their reputation.

Fee, 2 weeks: $35

"WHAT IS A BUILDING?"

(Prepared and assembled by Bartlett H. Hayes, Jr., Director, Addison Gallery of American Art, Andover, Mass.)

Section I: "*Structure in Architecture.*" (9 plywood panels 3′ x 5′; 1 box, 258 lbs. Fee $25.)

Section II: "*How to See a Building.*" (12 plywood panels 4′ x 6′ with diagrams and labels; 2 small models; 5 boxes, 800 lbs. Fee $45.)

The *first section* (already circulated to New England Preparatory Schools) covers such subjects as "The Wall and the Roof", "The Post and Lintel", "The Cantilever", "The Arch and the Vault", and "The Structure Becomes the Design"—photographs of houses here and abroad. (See the reproductions in the Magazine of Art for June-July, p. 326.)

The *second section* illustrates a single house, and how one architect, Carl Koch, answers each of 12 questions to help the observer *see* buildings.

Fee, 3 weeks: $60

COLOR PRINTS FOR CHILDREN

(Designed by Chet La More and Mervin Jules.) An exhibit of 35 prints, designed by two artists "who have captured the fantasy of childhood with the consummate skill of the mature artist". Work in the new silk-screen medium, with a few color lithographs and wood cuts. Of interest to educators and parents as well as to children. Prints mounted 18″ x 24″, and 30″ x 24″. (Catalogue with foreword by Victor D'Amico).

Fee, 2 weeks: $15

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MAGAZINE OF ART

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A NATIONAL MAGAZINE RELATING THE ARTS TO CONTEMPORARY LIFE

VOLUME 34 NUMBER 8

OCTOBER, 1941

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THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, DIRECTOR

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

CONTRIBUTORS

Theodore Sizer has been Director of the Yale University Art Gallery since last year when that venerable institution won to greater independence within the university. Since 1928 Mr. Sizer had been Associate Director of the Gallery and its Curator of Painting. For the five years before he went to New Haven he had been on the staff of the Cleveland Museum of Art. Unlike so many museum and university men Mr. Sizer has always been quick to perceive the values of the art being produced here and now. When the Government first recognized the plight of American artists in the dark days of the depression Mr. Sizer served energetically on his regional committee of the Public Works of Art Project. The Carnegie Corporation could not have picked a better man to send to Australia to bring back the exhibition he writes about this month.

•

Garrett Eckbo is a landscape architect practicing in San Francisco. After being graduated from the University of California he won a graduate fellowship at Harvard's School of Design. Mr. Eckbo has written for the Magazine before; we published his article *Sculpture and Landscape Design* in April, 1937. Other essays as well as photographs and plans of his work have appeared in several periodicals.

•

Eduard Buckman is a strong proponent of the native strain in Canadian painting as witness his article in the Magazine for September, 1937 and his account of a new documentary film this month. Mr. Buckman, who likes to spend long summers at Cobalt in northern Ontario, is now working for the National Film Board of Canada in Ottawa.

FORTHCOMING

In taking care of works of art the battle between restoration and preservation is much longer than the Chinese war and quite as difficult for the layman to analyse. However, some directing lights exist for the guidance of the least expert. If the purpose of the owner of a work of art which is more or less ancient, is to sell it for the highest possible price and if he has no conscience, he will have it taken care of in one way. If on the other hand the owner has no interest in a "big sale" and wishes to establish the intrinsic quality of the work, he will have it taken care of in another way. In one case the work of art will be dressed up and in the other case the work of art will be undressed. For convenience we call the first process restoration and the second preservation.

One of the experts who has done most to encourage the scientific theory of preservation and to place party-dress salesmanship restoration in disrepute is **David Rosen.** Mr. Rosen has been associated with the Worcester Art Museum, The Walters Art Gallery, Baltimore, the Philadelphia Museum of Art, and the John G. Johnson Art Collection, Philadelphia. In our next issue Mr. Rosen will tell about the work so far done on the famous Johnson Collection which will be shown to the public in its new galleries at the Philadelphia Museum after October 31.

This collection, fortunately for America, is under a group of trustees which wants the truth. Some of Mr. Johnson's pictures were dressed up like pictures in other rich collections. Most of them were not and the few that were no longer are. In the MAGAZINE Mr. Rosen will explain how this has come about in a noteworthy essay illustrated with x-ray and other photographs. We hope and believe that this article will lead many of our readers to Philadelphia to enjoy the great collection made by a great man in its new setting. Incidentally, the beautifully lighted, simple, and shipshape galleries built with WPA funds are designed to show the works of art, not to draw attention to themselves.

•

For many months **Walter Abell** has been engaged in making a survey of the influence of the Carnegie Corporation's grants in the art field. His findings will be presented in his article next month. Readers will remember Mr. Abell's report on the truly national functioning of the National Gallery of Canada in June, 1940. His new article takes on particular significance because of the retirement next month of Frederick P. Keppel. Mr. Keppel has been President of the Carnegie Corporation since 1923.

•

On October 15 the Los Angeles County Museum is opening a big planning exhibition. It will deal, we hear, with the planning problems of the Los Angeles region—both by showing present faults and by suggesting cures for them. This is one kind of show which an alert public museum should present and we are not at all surprised that Roland J. McKinney, director of the Museum, has won the supporting collaboration of local architects and planners in putting it on. Next month we will report on it in pictures and extended captions.

THE AMERICAN FEDERATION OF ARTS

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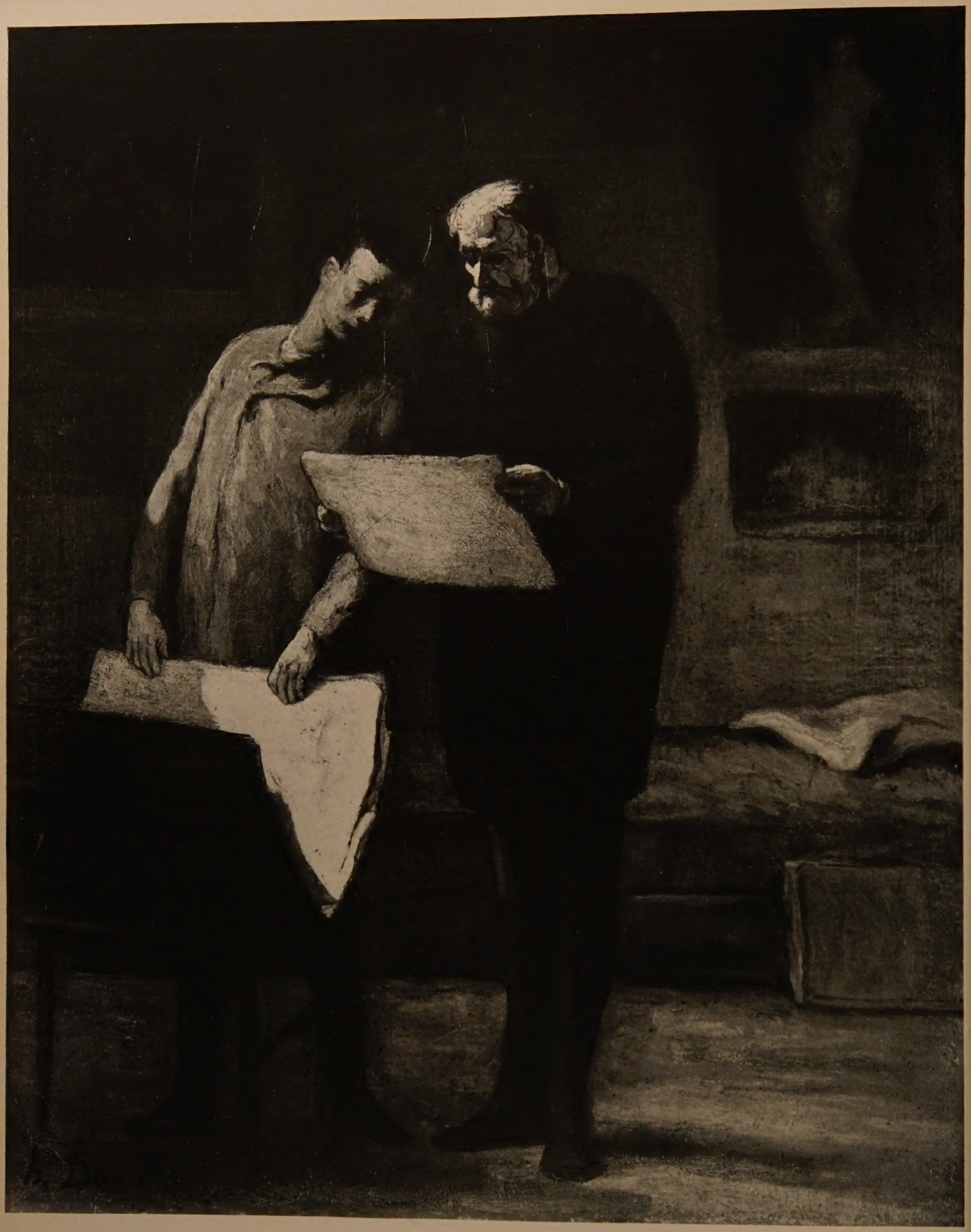
Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.



HONORÉ DAUMIER: ADVICE TO A YOUNG ARTIST. OIL, 13¼ X 15¼ IN. GIFT OF DUNCAN PHILLIPS TO NATIONAL GALLERY OF ART. THIS PAINTING HAS BEEN IN THE COROT AND TAVERNIER COLLECTIONS, BUT WAS NEVER IN THE PHILLIPS MEMORIAL GALLERY'S COLLECTION

SOUTH LIGHT

The opinions expressed on this page are the author's and not necessarily those of the MAGAZINE OF ART *or its publisher.*

WE NEED IN this country a Museum of South and Central America to engage in enlightening the citizens of the United States upon the nature and the civilization of the peoples to the south of us. Ignorance appears to be the basis for isolationism, but the primary basis for international friendship is understanding. To understand, it is necessary to study. To study, one must have the material to work with. We can't all be good-will travellers. Some of us must be given added opportunity, here in our own land, to develop our knowledge of the neighbors whom we now so eagerly woo. Let us consider what might happen to our good neighbor policy, from the point of view of endowing it with long term validity, if the United States Government established in Washington a Museum of South and Central America.

In the first place, it would give us a solid nucleus on which to build rationally. Suppose it were planned as a museum of art, ethnology and industry. Suppose it contained a photographic record of the countries in which our neighbors live, the landscape, the people, their habits and customs, their activities and living conditions, urban and rural; and a library of moving pictures, a library of lantern slides, a music library. Suppose that this Museum were directed as a functioning plant where our citizens could go for enlightenment on the significant facts related to the development of the art and civilization in the countries to the south.

It would be said that this is a large order. The intention of this suggestion is that it be a very large order, that it include the arts and crafts, indigenous, primitive, colonial, contemporary. The Museum would be founded on the belief that the surest step towards sympathetic friendship, with nations as with individuals, is taken when we make the effort to understand their intrinsic qualities. The advantage of a museum to this end can not be exaggerated. To visualize it: I see it not as a building of the old-fashioned, palatial type, but as a modern building designed to give the public the full advantage of modern methods of installation and modern museum educational methods. No mossback sleepiness here—the building would be organized not only to show changing exhibitions vital in character, but to receive and to ship a constant series of travelling exhibits which would circulate throughout the country. The collections of the Museum could not be gathered in a hasty scramble. Men of intellect and of good eyes would assemble the best examples in all the visual fields of knowledge for museum presentation. At this end of the line here in Washington, and via Washington throughout the country, the recognition on which solid international friendships are sustained would grow apace. And at the other end of the line, or lines, what would happen?

The men and women going out from the United States to secure collections for the Museum of South and Central America would make a study of each country to the south of us. In the natural course of events they would travel hither and yon. Their constant search for source material would induce familiarity with the people and their customs. Constantly the field worker would be kneading the bread of friendship. He would gain a "sense" of these countries which only the investigator on the ground can achieve. It is not difficult to imagine how friendly relations would increase in breadth and depth as our neighbors realized the growth of our appreciation. From time to time we read that the handicap faced by salesmen from the United States is due to their inability to estimate the civilization values and to appreciate the varying outlooks of the peoples of different South American countries. Our proposed Museum would aid our men of commerce to set off on their voyages for profit less handicapped by misconceptions.

To assemble collections calculated to bring to us a richer knowledge of our neighbors could not be done without spending in each country an amount of money which would be both welcome and rewarding. We would have a rock on which to build and from which to send out countless definite missions. Good will, so often stunted when forced and vague, would grow strong through such natural courses.

Some people think that mercenariness is more practical than enlightenment. But I believe that a great modern museum gathering material for sympathetic study and visual understanding of the countries to the south of us, a museum actively sending out exhibitions and information to all parts of the United States, would result in Western Hemisphere friendships of incalculable value.

As soon as we begin to realize, with some degree of familiarity, the languages, the arts, the crafts, the literature, the music—in a word the civilizations of our neighbors, we shall win from them the expressive term *simpatico*. Until then friendship, however practical, will be cool and collected. Art can transcend diplomatic relations, warm them and make them more fruitful. So let us have our Museum and let it be a big order. We can do this without taking credit from or infringing upon the activities of those pioneers, individual and organized, who for years have done what they could to shed upon us the light from the South.

—FORBES WATSON.

Private Wallace Brodeur: A Scene at Fort Custer After Rain. Water Color

ART BY SOLDIERS

BY PRIVATE HARRY WILLIAMS

IN FORT CUSTER, Michigan, inside a low, one-story building surrounded by the great parade grounds, soldiers, several dozens of them, nightly paint and draw pictures of Army life and men. It is a new thing. Yet other military posts in America have already taken it up since the Fort Custer group first began.

A few weeks ago the group of soldier artists at Custer opened the first Army art show, and it turned out to be an almost fantastic success. The work exhibited was well done, and it proved to have great drawing power for soldier spectators because nearly all of the subject matter was familiar. But most important to the Army today, military authorities at Custer had suddenly found a powerful factor in soldier morale. Important, also, to art patrons was the suspicion that in the

Private Leonard Krimsin: Tennessee Architecture. Water Color. Done while troops were on maneuvers

Private Miles Tunnacliff: Blue Boy. Gouache. Soldier in blue denim uniform does fatigue duty. Artist was the pupil of Carlos Lopez. All illustrations with this article are from first Army Art Show, held at Fort Custer

Private Wallace Brodeur: We Carried the Big Ones. Pencil sketch made while on Tennessee maneuvers

Custer art exhibit and in the outburst of soldier art that followed throughout America might be the seeds of a solid contribution to our national art.

Last winter at tremendous Fort Custer things were quiet at night. Men stayed inside and shunned the bitter weather they had faced all day. For that great cross section of American men, the new army, was at its newest, and there were not yet places provided for the troops to go during leisure hours, to forget themselves for an evening. Every man, it is safe to say, bore some of the loneliness one can feel within a group. But with spring and summer there came a place to dance with girls invited from nearby towns. A library was begun, became so widely used by the troops that it had to be enlarged. Soldier faces lost their winter look.

With the dancers and readers happy, another group of soldiers, men at Custer who liked to draw and paint, were brought together under the auspices of the Post Morale Officer, Major Harry Cooper, and turned over to Sidney Seeley, civilian instructor in arts and crafts, an artist himself. The group was purely a voluntary, spare-time affair.

Fort Custer's exhibition included photographs of professional quality by Private John H. Nachmann. This is one of three reproduced with article

Private Wallace Brodeur: Tennessee Dust. A quick sketch which reveals the artist's power to suggest

Mr. Seeley, however, soon made it known that about a dozen of his men had been professionals before Army induction, a fact which quickly changed the aspect of the class into something more than an amusement hour. Though the sketching group had been organized ostensibly as a morale factor for the men involved, instructor Seeley had more than that in mind from the time he discovered what some of the men could do. Seeley realized that the group could become a morale aid to most of Fort Custer's 20,000, and more important, it might be the starting point of a different sort of serious art that was definitely "Army." For with 700,000 drafted into the Army and more to come, whatever is "Army" is no longer obscure. Mr. Seeley explained his idea to the men of the class, and Major Cooper induced Post Headquarters to supply an empty building to turn into a studio. The work began.

By August the sketching group had assembled enough worthwhile work to put on the first Army show. The men exhibited in the large auditorium of Fort Custer's service club, the display including work in oil, water color, pastel, pencil, and sculpture, besides photographs of Tennessee field

Private John H. Nachmann: Tennessee Dust. Photograph

LEFT: *Pvt. Edward Kingsley: Army Shoes. Drawing. Popular hit by ex-mathematics teacher.* RIGHT: *Pvt. A. Petticone. Patrol Water Color*

ABOVE, LEFT: *Pvt. W. Brodeur: Chigger Bites. Sketch by member of the Medical Corps.* RIGHT: *Pvt. Archie McLean. Army Chapel. Oil*
BELOW, LEFT: *Pvt. M. Tunnacliff: Kitchen Police Duty. Oil.* RIGHT: *Pvt. Julius Siegel: Doughboys. Highly successful first water color*

Private John H. Nachmann: Field Gun under Camouflage Net. Photograph

maneuvers. From the first the show was a success. The reception given by the soldiers came, naturally, from the familiarity and action which the subjects held for them. High-ranking officers sincerely said the work was good. To hundreds of enlisted men the sequences in most of the pictures highlighted their own experiences. Men to whom art was little more than a word were delighted. And when the public saw the show, people found a realism they had scarcely thought of in connection with the Army, for none of the suavity given by commercial drawing to Army scenes appeared in the show. The trim military man, when he appeared in the pictures, was never a wooden figure. Reality and accurate symbolism supplanted the usual theme of cannons and wild charges. The Fort Custer show was quite real, and quite true.

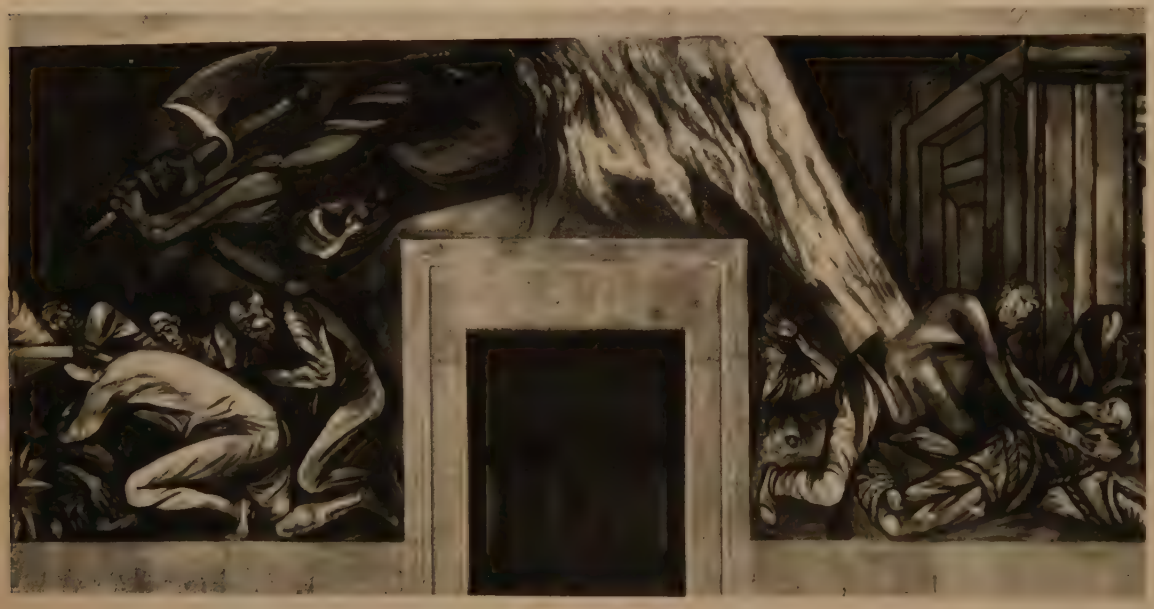
Of the one hundred exhibits, the pencil sketches by Private Wallace Brodeur of the Army Medical Corps in action were sensational because Brodeur with a few easy lines can tell a clever, impressive story. Private Brodeur's series of sketches told of the Medical Corps with a humorous exactness. Private Miles Tunnacliff, formerly a student under Carlos Lopez, has a symbolic version of Army "fatigue duty" in his *Blue Boy*. Tunnacliff deliberately overlooked anatomical structure in *Blue Boy* to develop an accurate symbolism in the denim-clad figure. Fatigue duty is never fun.

Army Shoes turned out to be the most famous of the soldier pictures. It was done by Private Edward Kingsley, not an artist but a mathematics teacher, and the shoes were his own, worn out by the dust of Tennessee. Kingsley is most interested in abstraction, but asked to draw his symbol of Army life, he chose his own battered footwear. Private Julius Siegel, creator of *Doughboys*, has never been taught drawing. It was his bold expression and probably the fact that *Doughboys* was his very first attempt at water color which gave the unusual piece a place in the show. Private Siegel's manner is in direct contrast with *Tennessee Architecture*, the skillful, conservative work of Private Leonard Krimsin. Krimsin did the water color while on field maneuvers in Tennessee. The best draftsman in the class, Krimsin has produced much popular work since he has been a soldier.

Private Archie McLean relies entirely upon color, as in his *Army Chapel*. Painting what he sees, not yet mature, McLean is one of the leaders at Fort Custer. Photographer of the class, Private John Nachmann, is a naturalized German whose pictorial photography has made him well known since he has been in the Army. Private Nachmann uses good picture sense and bases his good pieces on a military point of view.

Fort Custer's sample of Army art is the composite of reactions by younger artists to a life which is new to them. The backgrounds of every one of the men are varied. Their work at Fort Custer has been entirely their own, undirected by advice from above, probably one of the greatest contributing factors to its unusual merit. The rough life of the Army perhaps will be the seasoning these younger artists need. The experience may well send the men back to civilian life grounded in that art which is new to America, though it hasn't yet taken real shape, art by soldiers.

JOSÉ CLEMENTE OROZCO'S JUSTICE



Reproduced on these and the two following pages are the frescoes completed by José Clemente Orozco last spring for the main entrance hall of the handsome new Supreme Court of Justice Building, opened early this summer in Mexico City. They are a sensation, not only because of the startling character of their content in relation to the building in which they are installed, but also because of their quality as art. They offer proof once more of the greatness of Orozco's capacities as a painter. We hope that these illustrations from photographs by Luis Marquez of Mexico City will give those of our readers who have not had opportunity to see the originals some idea of their impact.

One approaches the murals up a long flight of stone steps rising directly from street level at the entrance to the building. At the top the visitor is confronted, at an angle and a distance which seem just about right to get the full effect, with the wide central panel which stretches across the rear wall of the hallway (reproduced across the top of these pages). It is flanked close by on either of the side walls by the two

FRESCOES IN MEXICO CITY

over-door murals whose central portions are shown to the left on page 408 and in their entirety on pages 410 and 411. Opposite, seen as one turns to descend the stairs, is the smaller fresco which is shown here at the lower right on this page. The dimensions of the central panel, which extends from wainscot to ceiling, are about thirty-five feet wide by ten feet high. The two side panels, also from wainscot to ceiling, are slightly shorter. And the panel over the stairway is approximately eighteen feet square.

The central panel is the only one in which the artist has couched his message in symbolism. Interpreting Orozco is dangerous and uncertain business, but we take it from published information that the spotted animal with the band across its middle represents indigenous Mexican nationalism standing out against undermining forces and foreign aggression. Although in design and content this fresco is related to rather than integrated with its three companions, its color scheme holds throughout. Predominant are greys and grey greens, with black and white accents, and enlivened by flame color.

The justices, who would like to see the frescoes removed, are particularly exercised over the section shown here at the bottom of page 411. One Mexican writer, in arguing against removal, not only points out that the murals as art are for all time, but also holds that the artist's theme, being general, is not limited to actuality. In any event, Orozco makes clear and positive the awful consequences of lawlessness. Knowing the artist's reluctance to "explain" we feared a request to him might result in confusion worse confounded than his exposition of the Museum of Modern Art fresco. The consensus of opinion in Mexico City was that the frescoes would remain. And that is good news to artists, to all interested in art.

José Clemente Orozco: Left section of fresco, right side of stairs, Supreme Court of Justice Building, Mexico City

José Clemente Orozco: Left section of fresco, left side of stairs, Supreme Court of Justice Building, Mexico City

José Clemente Orozco: Right section of fresco, right side of stairs, Supreme Court of Justice Building, Mexico City

José Clemente Orozco: Right section of fresco, left side of stairs, Supreme Court of Justice Building, Mexico City

Above: KANGAROO HUNT. ABORIGINAL BARK DRAWING FROM EAST ALLIGATOR RIVER DISTRICT. NATIONAL MUSEUM. MELBOURNE, AUSTRALIA

Above: THREE BIRDS AND A MAN HUNTING. *Below:* HANDS, FEET, AND A BIRD. DRAWINGS ON EUCALYPTUS BARK IN OCHRES AND CHARCOAL. ALL BARK DRAWINGS REPRODUCED WERE LENT TO THE EXHIBITION, WHICH OPENED OCTOBER 1, BY THE NATIONAL GALLERY, MELBOURNE

ART FROM AUSTRALIA

BY THEODORE SIZER

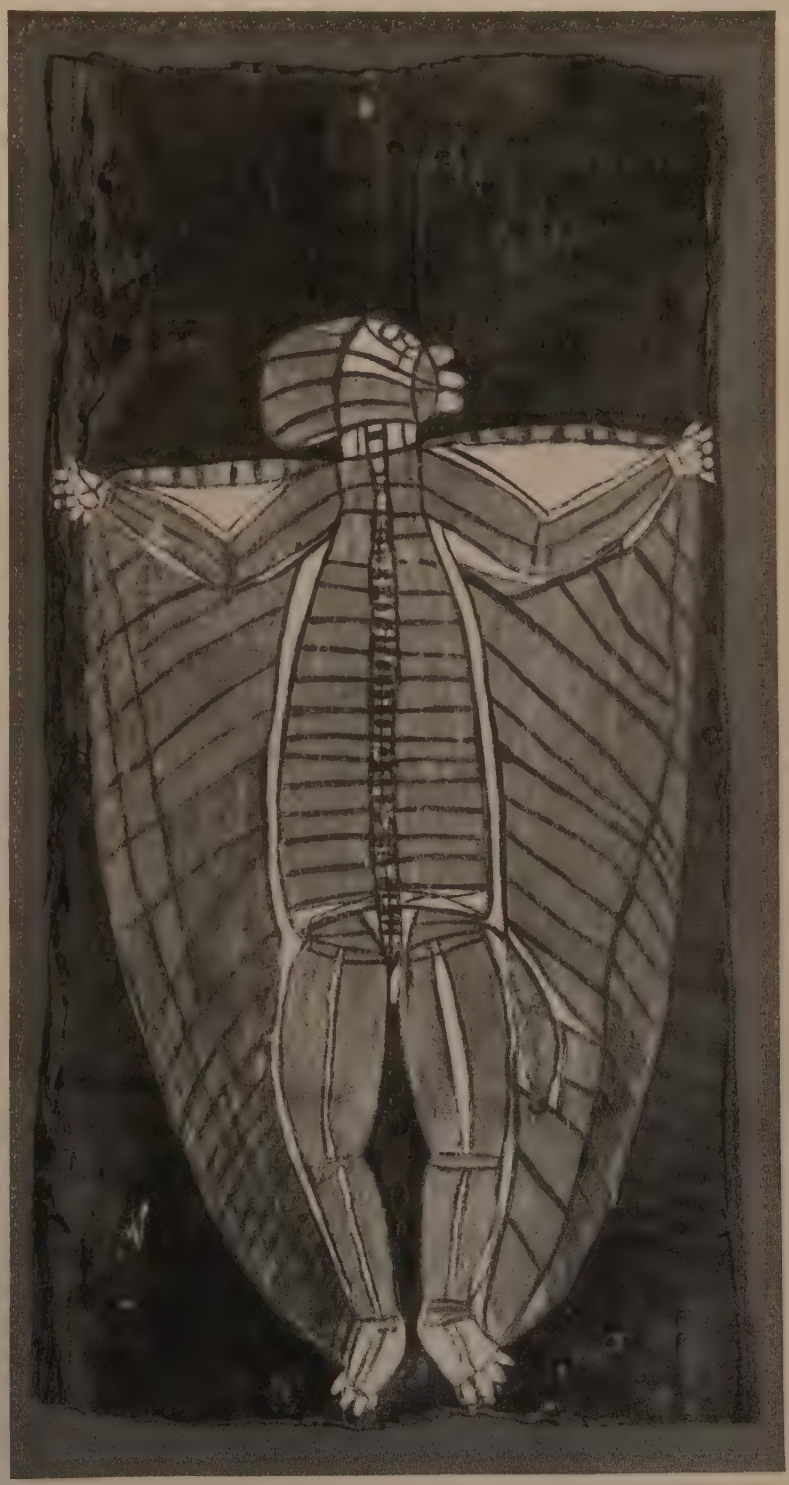
THE COMPREHENSIVE EXHIBITION of Australian art recently opened at the National Gallery in Washington reveals a peculiarly interesting parallel to the spasmodic development of the American tradition. The cause is not hard to find. In both instances an artistically conservative Anglo-Saxon people attempted to build, in a wilderness, civilizations identical to that which they had left behind, but, in spite of remembered precedent and provincial imitativeness, each was strongly conditioned by a radically new pioneer environment.

This similitude does not hold, however, for the *native* art of the vast continent, the "Terra Incognita" of the Old World. The forms devised by the Australian black man, a non-Negroid and non-Polynesian aborigine, bear no relation to those of the North American Indian. For pictorial representation the Australian aborigine employed the smooth under surface of the bark of the eucalyptus tree, on which he painted spirit beings, realistic hunting scenes, and animals with entrails and parts of their skeletons on the surface. He outlined his own hands and feet by placing them on the bark and blowing masticated pigment upon them, producing a splatter not unlike the effect of an air-brush. These crisscrossed outlines curiously resemble the dismembered extremities in Picasso's *Guernica*. There is, however, a certain parallelism in the fact that the art of the Australian aborigine was long overlooked as completely as was that of the American Indian. The rediscovery of a wealth of motives in the indigenous art of both continents is comparatively recent. The early settler contemptuously ignored it.

The first settlers reached Australia in 1788, eighteen years after Captain Cook discovered the continent already known for a century to the Dutch as New Holland. The navigators and explorers with their precise and informative water color drawings early implanted in Australia the traditional British love for and mastery of that most difficult medium—while preserving for us a record of their own trenchant and vigorous spirit. Most of these water colors come from the collections of the Mitchell Library in Sydney, which are as important for the Australian as those of the John Carter Brown Library in Providence or the Clements in Ann Arbor are for the American. This early phase was immediately followed by a flowering of "folk-art" produced by untrained painters in small struggling communities cut off by space and time from English influences. This in turn was succeeded by romantic and idealistic landscape painting vividly recalling our Hudson River School, but this refined Victorianism was found only within city limits. The boisterous Gold Rush days of the 1850's brought forth pithy graphic commentators as entertainingly and raucously realistic as Currier and Ives. The pungent and popular work of Tom Roberts, painter of frontier life, takes a place in the Australian development somewhere between the work of George Caleb Bingham and Frederic Remington in our own. As in this country, nationalism was abandoned at the turn of the century, when the best men went to Europe in a steady procession, and returned with academic polish and admired technical elegance. They had lost, however, the feel and flavor of the land—art being a difficult product to transplant. Various European movements, from the mid-century factualism of the Royal Academy to Impressionism and Post-Impressionism indubitably left

ABORIGINAL DRAWING. PEN AND INK. NATIONAL MUSEUM, MELBOURNE

A SPIRIT. ABORIGINAL BARK DRAWING FROM NORTHERN AUSTRALIA



Above: ROBERT DOWLING (?): AN ABORIGINAL CAMP ON MINGAH CATTLE STATION. OIL. 1870. LENT BY THE WARRNAMBOOL ART GALLERY, IN VICTORIA. *Below:* PETER PURVIS SMITH (1913-): A KANGAROO HUNT. OIL. LENT BY THE AUSTRALIAN LEGATION IN WASHINGTON, D. C.

Above: JOHN EYRE: VIEW OF SYDNEY FROM THE WEST SIDE OF THE COVE, 1810. WATER COLOR. FROM THE DIXSON COLLECTION, THE PUBLIC LIBRARY OF NEW SOUTH WALES. IN 1810 THE INFAMOUS GOVERNOR BLIGH HAD JUST BEEN OVERTHROWN, AND OFFICERS OF THE NEW SOUTH WALES CORPS HELD THE TOWN. *Below:* JOHN GLOVER (1767-1849): MY HARVEST HOME. OIL. FROM THE TASMANIAN ART GALLERY

Above: DAVID DAVIES (1863-1939): GOLDEN SUMMER. OIL, 1888. LENT BY THE NATIONAL ART GALLERY IN VICTORIA

Below: FREDERICK MCCUBBIN: DOWN ON HIS LUCK. OIL, 1889. NATIONAL GALLERY, WESTERN AUSTRALIA. A "SWAGGIE", OR AUSTRALIAN HOBO

HANS HEYSEN: LAND OF ORATUNGA. WATER COLOR, 1932. NATIONAL ART GALLERY, SOUTH AUSTRALIA. SHOWN ARE MOUNTAINS OF THE FLINDERS RANGE IN CENTRAL AUSTRALIA, HIGH, ARID, AND COLORFUL WITH RED, PINK, ORANGE ROCKY SLOPES

Below: TOM ROBERTS: BAILED UP. OIL. GOLD RUSH BUSHRANGERS ROBBING THE MAIL COACH. NATIONAL ART GALLERY, NEW SOUTH WALES

Above: GEORGE RUSSELL DRYSDALE: THE PAPER. OIL, 1940

Below: MARGARET PRESTON: ABORIGINAL LANDSCAPE. OIL, 1941. LENT BY YALE UNIVERSITY ART GALLERY

their mark on the art of the two countries—both of which have been too eager to follow and too slow to point the way. Curiously, the Australian, although living in the eastern hemisphere, has hardly been touched by the great arts of adjacent Oriental shores. Britain almost alone has been his cultural sponsor. It is a boast in the Commonwealth that the Australian is ninety-eight percent British. His art, with its British excellencies and shortcomings, maintains this proportion—though with a difference. In his art, the Australian's zest and local flavor, and his boundless vitality, find an expression exhilaratingly reassuring in a sorely troubled world.

The exhibition, sponsored by the Commonwealth Government, is being circulated simultaneously in Canada and the United States for the Carnegie Corporation of New York by the National Gallery of Canada, Ottawa, and the Museum of Modern Art, New York City, respectively. The catalogue, printed by the Yale University Press and published by the Museum of Modern Art, was prepared by Sydney Ure Smith, dean of Australian art critics and editor for many years of *Art in Australia*. It is, with its historical introduction, its biographies and exhaustive bibliographies, a document of considerable importance to the art historian and will be welcomed also by those interested in cultural relations with the British Empire. The hope has been expressed that an exhibition of American painting equal in quality and as diverse in origin will be sent at an early date to Australia.

When one remembers that the Commonwealth is as large in area as the United States, but with a population approximately that of Texas, her esthetic contributions during the past century and a half become as significant—and brilliant—as the deeds of her troops on the field of battle.

Above: ELAINE HAXTON: ELIZABETH BAY HOUSE. WATER COLOR.

PETER PURVIS SMITH: THE DIPLOMATS. OIL, 1939. LENT BY ARTIST

ABOVE: *Charles Rosen: Roundout Hill—Study for landscape. 16 x 10½ inches ($35.).* BELOW, LEFT: *Howard Cook: Figure Study for Battle Scene in Post Office Mural. 20 x 23 inches ($40.).* BELOW, RIGHT: *Tom La Farge: Study for a Religious Mural. 6½ x 8½ inches ($15.). All the drawings selected by Olin Dows for the large exhibition being circulated by The American Federation of Arts are for sale*

SKETCHES FOR COLLECTORS

REPRODUCED ON THESE pages are six of the seventy-seven sketches by living Americans selected by Olin Dows for a Federation of Arts traveling sales show. Its circuit started late in September with a showing at Plainfield, New Jersey; from there its route will include stops at the University of Chattanooga, the University of North Carolina, and Williams College.

To gather these drawings Mr. Dows combed artists' studios and the portfolios of their dealers. His experience both as artist and collector enabled him to choose an exhibition which has both quality and life. In his drawings and sketches appear the artist's first thoughts on a subject which in many instances he later amplifies. And drawings frequently reveal a freshness of perception and a spontaneity of expression which is less apparent in the work destined for wall or gallery.

The collector of limited means will find in this exhibition many joys and temptations which he need not resist; the prices range from five to fifty dollars. For a modest outlay he can attain closer, more personal acquaintance with the vision and method of an artist he already admires.

ABOVE, RIGHT: *Julian Binford: Moaners' Bench, 8¼ x 13½ inches ($25.).* BELOW, RIGHT: *John Carroll: Study for Illustration. 5 x 6¼ inches ($50.).* JUST BELOW: *John Edward Heliker: Butchering No. 2. 6½ x 9½ inches ($25.). From a Federation traveling show*

Rural landscapes where man and nature meet but neither dominates are a source of inspiration to the designer. ABOVE: *A Massachusetts farm field.* BELOW: *a farm garden near Yuba City, California*

BELOW: *Asticou Terraces, Northeast Harbor, Maine, were designed by Joseph Henry Curtis (1841-1928) an enlightened amateur. Full advantage was taken of the spaces suggested by natural forms*

OUTDOORS AND IN:
GARDENS AS LIVING SPACE

BY GARRETT ECKBO

IT WOULD BE presumptuous to attempt to tell an intelligent public what gardens are for. To people keenly aware of the world about them, a discussion of gardens must inevitably lead into a discussion of their whole context, physical and social. This naturally cannot be encompassed in one short article, but we can suggest a few relevant ideas.

There seem to be three popular conceptions of the reason for gardens and landscaping in general. First, as a place to grow flowers; second, a place to look at a lovely picture—from just the right station point; third, as a sort of exterior decoration for buildings, a decorative frill of planting which enhances their good parts, ties them to the ground, and—at times—covers up their mistakes.

All of these ideas are auxiliary to the main one—gardens are outdoor space for people to live in. They therefore have to relate to houses, which are indoor space for living. To discuss either one alone is to discuss half a picture, but because of the existing division of thought and labor we will have to do just that. Thought on gardens and houses has been divorced for so long that it is a little difficult to effect a reconciliation. Philosophy and theory basic to the design of gardens by both amateurs and professionals has fallen far behind the equivalent for houses. We have to get garden design back in step with the times before we can begin to talk about house and garden design together again.

If gardens are places where people live, then people are the first and most important consideration in the planning of gardens. That is one of those facts that is so obvious that no one ever bothers to point it out. Yet, in another field, the present condition of our cities is a complete example of the disregard of people's primary living needs. Partly because of their lack of well-distributed public and private garden space, cities today cannot compete with suburbs as places to live and raise families. We live differently now than when our cities were built—more simply, less ostentatiously, with greater regard for the real needs of life and less for complicated abstractions that make it uncomfortable. In order to plan our environment well, whether in whole cities or just in gardens, we need a thorough understanding of the physical and psychological needs of people. This should be on a scientific as well as an intuitive and sympathetic basis.

The next thing of importance in garden design is the organization of the space in which these people live and move about. Although people live on the land, they live in the space immediately above it; this is simply a volume of air of appropriate size and form. We are becoming more and more sure that the form given this block of space is of controlling importance. This involves a sculptural conception, rather than an arrangement of objects in a vacuum. The garden which does not have a good relation of horizontal and vertical elements, which does not give us that pleasant sense of being in a roofless room, is apt to be a failure. Demarcation of this room can vary endlessly in character, from the solidity of a brick wall through the looseness of an untrimmed hedge to the transparent plane of a row of tree trunks or columns. The forms and proportions given outdoor space can vary a great deal more than those found in buildings, because they are not so completely tied to structural economies and necessities, but rather are concerned with the establishment of relations between human beings

Bellerive Park Beach, Switzerland, has decentralized structural design, no façades, inner and outer space integrated. Marc Piccard, Architect

and the natural scale of the site. We endeavor to make every square foot of the site a space in which it will be pleasant to be. Such spaces don't necessarily have specific named functions; they may very well be just shady spaces, sunny spaces, quiet spaces, gay spaces, and so on. Form and Function really have a chicken and egg relationship.

The experience of pleasantly organized space is one of the simple natural intuitive pleasures we tend to lose as we grow into those more complicated and sophisticated. Children from about five to twelve or fifteen are extremely sensitive to this, and find spaces they like in the most unexpected places. We can all remember favorite childhood haunts, in sheds and yards and vacant lots, that were based on this factor.

Inasmuch as this space we are discussing is a volume of air, its form must be given to it by other more tangible materials. The potential list of materials for garden design is as long as, or longer than, that for any other field. Anything which will stand outdoor exposure can be used in a garden. Refined structural elements are essential to its continuity with the house; however, as the garden area increases, the natural, unrefined, non-structural materials—earth, plants, water, rocks—assume more and more importance. Even the most progressive contemporary designers have given most of their thought to the use of refined structural materials, and almost none to the arrangement of these unrefined natural ones. Use of garden materials has been controlled almost entirely by stale precedent, seldom by any real insight into their own possibilities. We find grading handled according to the dictates of building, engineering, and naturalistic imitation, but seldom as potential sculptural form. We find plants, still the most fun in gardens for many of us, used horticulturally, botanically, naturalistically, and decoratively, but seldom as an element in the actual formation of the garden space. We find water and rocks following similar academic or sentimental rules, but seldom thrilling us in the process.

Plants include more varied qualities and characteristics than any other single class of materials available to the designer. There are a certain number of factors which are relevant to the control of this variety: first, cultural needs, then ultimate size in relation to rate of growth and length of life, true natural over-all form, texture as produced by the size, form, and arrangement of foliage and structural members; color, first of foliage and structure, then of flowers and fruit; and fragrance. The one characteristic of plants which distinguishes them from all other materials is growth. This is aided and controlled by feeding, watering, spraying, and pruning. The first three are matters for rational analysis; pruning requires considerable artistry and sympathetic insight. The good pruner approaches his material with all the care and circumspection of a sculptor approaching a block of stone. The process is quite analogous, consisting of the removal of portions of the material to produce a more expressive form.

Water is perhaps the most plastic material available. Other materials covered by a film of water derive increased attraction, and the possibilities of motion give the designer control of a sort of choreography. As a boundary treatment, water is as effective as a low hedge or wall, blocking physical but not visual movement. Its cooling effect becomes more desirable, of course, as heat and aridity increase.

Rocks are not necessarily miniature Matterhorns, geological symbols, or reminders of the glory of Nature. They are pieces of natural sculpture, and their use in the garden can be determined solely by factors of size, form, color, and texture, as

The problem was to provide maximum usable outdoor space in this garden for Mr. and Mrs. Ferris Bagley, whose house is built on a steeply sloping San Francisco hillside. Geometric shapes, wooden steps, paving, low walls help to bring the indoors out. Garrett Eckbo, Landscape Architect, John Ekin Dinwiddie, Architect, collaborated

PHOTO BY SWITHIN CHANDLER

Still under construction the Leslie Roos garden in San Francisco shows an attractive geometric plan. E. A. Williams, Landscape Architect

with plants. The Japanese and Chinese have been very successful with the use of rocks in the garden. Their handling, though colored with symbolism which does not affect us, seems devoid of the sentimentality and romanticism which have often sterilized Western usage of rock.

Specific local conditions in each problem cause work to be done and should control its form insofar as they are relevant. They include the particular characteristics, needs, and desires of the individuals concerned; the topographical form of the site, and the form of all buildings on the site; existing trees, rocks, water, or other features; and available views. The quantity and complexity of these conditions determines the amount of their control over the form which is produced. They contribute the individual, unpredictable, irrational, at times surrealist components of the design, and it is their careful study which produces solutions of individual integrity.

There are certain obsolete dogmas which die very hard. One is the keystone of most established landscape ideology, that antique formula known as formal versus informal. It says that there are only two kinds of gardens: some appear man-made, all straight lines or geometrical curves, and symmetrical about axes; others appear nature-made, with no straight lines or geometry of any sort, nor any symmetry. The formal garden forces architecture upon the landscape; the informal garden forces the landscape upon architecture. Neither does anything toward the solution of the basic problem of garden design: the integration and harmonization of the structural geometry of man with the biological growth and freedom of nature. This can't be done by holding them apart and calling one formal and the other informal. The fundamental fallacy seems to be that a choice between two extremes is necessary. The argument has been to take either biology or geometry; why not biology plus geometry?

A word on the matter of inspiration. The creative mind will find innumerable sources in both likely and unlikely places. Designers must draw from the world they live in; if they try to express only themselves they have little to say. There have of course been many fine gardens done at different times in different parts of the world. We can learn from them as long as we remember that they grew in a different climate of opinion, and that imitation will sterilize them. Forms produced today, no matter where or by whom, are completely successful only if they express their own background of time, place, and people. We have to look about us to discover the spirit of the twentieth-century world: in modern painting, modern sculpture, and modern architecture; in such engineering works as dams, bridges, and electrical control and transmittal structures; in countless small utilitarian objects and arrangements, discoverable anywhere; in jazz music and women's hats very directly. However, since garden design is concerned with the integration of structural and natural forms, the main source of inspiration should be in those regions where man and nature have met, mingled, but seldom completely dominated one another—that is, the rural landscape. And there we do find innumerable definite three-dimensional space forms produced with both structural and natural materials: rectangular or polygonal fields cut from solid natural wildwoods; trees in rows or belts forming planes; the regularity of orchards; straight lines of untrimmed hedges and mixed hedgerows, and of fences and old stone walls, grown up with natural plants; free-standing clumps of trees forming natural pavilions; intersecting planes of these lines of trees and hedges and walls forming a fragmentary organization of space.

Daniel Urban Kiley's preliminary sketch for the garden of Mr. and Mrs. Kenneth Kassler, Princeton, New Jersey

It is seldom completely enclosed; always there is a suggestion of its continuity, something to follow, the stimulating impossibility of seeing all of the space at once.

We will produce better and more lasting solutions if we consider problems as a whole rather than attack them piecemeal. The current tendency to sidetrack complete planning for our cities while we squabble about traffic, housing, and juvenile delinquency is an outstanding example of our failure to grasp this need for synthesis. If the average family needs both a house and a garden to make up a completely desirable home

environment, one wonders why they shouldn't be planned together as a complete unit, rather than separately. This does happen occasionally today by collaboration between architects and landscape architects. But in general the practice is a series of disjointed steps: first we buy a lot, then we build a house on it, then we landscape it, sometimes all at once, more often little by little. This failure to think of house and garden as a complete unit is the result of a professional division of labor and a popular division of thought on the matter. The fact that very few people have the economic resources for the production of a complete house-and-garden all at once doesn't mean that they can't plan them together from the beginning as a complete unit.

A different philosophy of life, whether simpler or more sophisticated, might prefer to spend its money on more space for living and fewer mechanical gadgets and decorative knick-knacks. One wonders why we can't begin to think in terms of complete site-space design, rather than the design of houses and gardens. We can't completely destroy the boundary between indoors and outdoors, because of the need for more control of the climate within the house than in the garden. But we can still produce much greater decentralization of the house and infiltration of the garden before that ultimate limit is reached. In order to do this the fixed popular conception of the house, in spite of modern architecture, as a box with certain specific rooms, surrounded by a frill of decorative open space, will have to break down. To help produce this we need a fundamental readjustment of education, courses designed to develop a sense of form in all citizens (not just "artistic" ones), the integration of architecture and landscape design departments at universities, and curricula which refuse to separate house and garden or buildings and grounds. It will be argued that building and garden design have both become so complicated technically that it is impossible for us to produce the Renaissance ideal, the esthetic jack-of-all-trades. But building and garden designers both already make considerable use of technical collaboration in solving structural, mechanical, and horticultural problems. The choice lies between having two kinds of designers, each with technical collaborators, or one kind of designer, with the same collaborators.

There have been examples of this integration of indoor and outdoor living space, this decentralization of building, all through history. Beginning with certain Egyptian villas and less pretentious Roman developments—as at Pompeii—its most important examples are found in medieval cloisters, Persian gardens, the gardens of the great Mughals in India, Chinese court gardens, Japanese gardens, Moorish gardens of North Africa, and Spanish and Mexican patios. All of these have secluded, private, and structurally enclosed outdoor space, in which a more or less free arrangement of garden materials occurs. I am using the word garden to name these examples simply because we don't have one word which denotes house-and-garden as a unit. The Persians had a word for it—*bagh*.

Contemporary architecture has produced examples of even more thoroughly decentralized building and open space arrangements, in which one can find no façades. One was Mies van der Rohe's German pavilion at the Barcelona Exposition; another was the Polish pavilion at the last Paris Fair; one of the latest and best is Frank Lloyd Wright's new Taliesin in Arizona.

To summarize, there are two problems which confront those of us who are interested in landscape design: first, it has to catch up with contemporary thought in other design fields; second, there is the possibility of integrating architecture and landscape design to produce a broader and more comprehensive art of site-space design.

COURTESY ARCHITECTURAL RECORD

ABOVE: *"Bringing the outdoors in" is the caption to this cartoon in an architectural magazine.* BELOW: *Eschewing humor, Garrett Eckbo and John Ekin Dinwiddie show how it is done in the house and garden relationship of this Walnut Creek residence near San Francisco, Calif.*

COURTESY CALIFORNIA ARTS AND ARCHITECTURE

BELOW: *Daniel Urban Kiley's garden for A. A. S. Davy at Middleburg, Virginia, displays fresh use of indigenous, traditional materials*

STILL PHOTO BY CRABTREE, CRAWLEY FILMS

A. Y. JACKSON AT WORK ON ONE OF THE SKETCHES HE PAINTS IN THE DOCUMENTARY FILM "CANADIAN LANDSCAPE," RECENTLY MADE BY THE NATIONAL FILM BOARD OF CANADA. DOWN THE SNOW-COVERED SLOPE LIES THE VILLAGE OF ST. TITE DES CAPS IN QUEBEC

CANADIAN LANDSCAPE

A NEW FILM OF AN ARTIST AT WORK

BY EDUARD BUCKMAN

WITH POSSIBLY TWO exceptions, recent manifestations of the arts in Canada have been complacently imitative of European and American trends. Perhaps I should have said one exception, for I am dealing with the only distinctively Canadian school of painting and with the record that has just been completed of its chief exponent in a documentary moving picture.

I refer, of course, to The Group of Seven (1919-1933), artists who went directly to the Canadian scene and let it dictate the technique best suited for its representation in paint, and to one of the Group's original members, Alexander Young Jackson, who still works in its best traditions, still allows the country itself to create the basic lines and colors of his canvasses.

The moving picture showing A. Y. Jackson at work is *Canadian Landscape* made in 16 mm. Kodachrome with sound by the National Film Board of Canada in cooperation with the National Gallery of Canada. The film is being released this fall for screenings by educational, museum, and community groups in Canada and the United States.

To a North Country boy like myself who, even before he came to work in Southern Canada, had long ceased to be surprised at anything those in that section could and would do when they turned their cameras on the North, *Canadian Landscape* proved the unexpected. It rang right. From its wide panoramas of sky, lake, pine, and rock down to such close-up shots as Jackson's bush boots climbing sure-footedly up the natural steps formed by an out-cropping of country rock, the film's bush sequences were accurate, typical, altogether of the North. While certain of the Film Board's productions continue to look, to some of us Canadians, suspiciously like an Englishman's idea of what the Canadian tempo might be if Canadians were Americans, this film on A. Y. Jackson emerges as something basically, characteristically, and unquestionably Canadian.

Four factors are probably largely responsible for *Canadian Landscape's* authenticity. Undoubtedly the chief is the presence

of A. Y. Jackson himself, for his years of painting in all parts of the Dominion have qualified him as a real bushman. The second factor lies in the close collaboration extended the project by H. O. McCurry, Director of the National Gallery of Canada, a man with unbounded faith in Canadian art. The third is the script by Graham McInnes, an Australian whose journalistic, radio, and film work has taken him all over the country. The fourth factor centers upon the Canadians responsible for direction and photography and for the editing—Radford and Judith Crawley. Another factor generally leavened the others: the guiding control of John Grierson, Dominion Film Commissioner, who, before his name became synonymous with documentary moving pictures, was a recognized critic of modern art.

Logically, somehow with the excitement of discovery, the film commences with the country, reveals those landscape structures that constitute the artists' basic problems. Next, a photographed series of paintings presents a condensed, comprehensive survey of Canadian art, indicating how artists in the past have sought adequately to portray Canada in paint. Then we are introduced to the contemporary Canadian painter —A. Y. Jackson.

We soon pick him up on a sketching trip in Northern Ontario's Algoma District. He sets out from camp to find a subject, and we follow him until he halts before an undulating background of rocky ridges (crested with dark pine and autumnal birch and poplar) that converges upon a focal foreground point in a small lake. He begins to sketch. The camera approaches his shoulder, looks over it, then moves in until the ten and a half by thirteen and a half inch sketching panel is exactly in frame. We watch the artist draw his subject in brown outline, then commence to apply color. As he works he tells us what a sketch means to him: "When I am making a sketch, I try to emphasize the things I want and ignore the things I don't want. I like to think of a sketch not as a little picture, but rather as an idea for a big one."

Amazingly the sketch materializes before our eyes. Every twenty minutes the cameraman photographed the panel, dissolved his one shot into the next. With time thus telescoped, we experience a new sensation, find realized something many of us never dreamed would be possible: the immediate, orderly, progressive, visual crystallization of the artist's direct sketch, with his brush applying colors, fostering magical reality.

Canadian Landscape provides a further new artistic experience. The camera lens has isolated small areas of the sketch, given them to us as close-ups. We have previously had the "detail" photograph of a painting; but that is entirely different from these colored magnifications in square feet of what are only square inches in the original. These enormous enlargements in full color of impasto with its brush marks bring a new conception of the qualities inherent in the medium, and we are made to realize exactly how the smallest contour created by brush and paint reflects the rhythm of the whole. Mr. Jackson has himself been greatly impressed by the possibilities afforded artists by these detail close-ups.

While the film concentrates on the artist directly before nature, it does have an illuminating sequence dealing with A. Y. Jackson in his familiar Toronto studio. Here we see the artist at work upon a large canvas, transposing, to larger

(Continued on page 444)

Right: FOUR FRAMES FROM "CANADIAN LANDSCAPE" SHOW A. Y. JACKSON SKETCHING IN ALGOMA DISTRICT, NORTHERN ONTARIO. THE CAMERA FOLLOWS JACKSON'S HAND AND BRUSH, FINALLY FOCUSSING ON THE FINISHED SKETCH. FILM IS IN KODACHROME

COURTESY NATIONAL FILM BOARD OF CANADA

MAHONRI YOUNG: WOMAN AND BURRO. DRAWING. SHOWN IN RECENTLY OPENED NEW ROOM DEVOTED TO DRAWINGS. AT KRAUSHAAR'S IN NEW YORK

NEW YORK LETTER

BY HOWARD DEVREE

HOPES AND FEARS and speculations are expressed on all sides as the New York season opens. Thus far the tangled system of priorities has not been extended to artists and there seems no sign at this writing that the output will be less than heretofore. With the difficulties of getting things from the other side turned into downright impossibilities, attention is focussed anew on the native product. Galleries which have hitherto handled preferentially work by Europeans are this season at work building up American groups. Even European dealers starting up in New York are including Americans in the rosters of their artists.

Museum activities and plans have gone forward during the summer. The Metropolitan at long last has completely revamped its galleries of paintings, and very effectively, if subject to minor criticism in arrangement and divisions of opinion about the fresh new color schemes. At any rate the retirement of numbers of the small pictures to the study rooms and other limbos, the thinning out of the Italian collections, the well spaced rehanging of the elect, and the departure in background from the dingy museum furniture-polish browns to terra cottas for the Spanish, Dutch, and Flemish paintings, blue for the eighteenth-century English bon bons, have met with well nigh universal approval. While anywhere from ten to thirty per cent of the previous clutter has been more or less honorably retired, a few excellent pictures have been resurrected from the museum's caverns. Among these, in the Dutch group, for example, are a remarkable bravura piece by Leonard Bramer, called *The Judgment of Solomon,* and *Skating at Slooten* by Beerstraten, which has always seemed to me one of the grandpappies of American genre of the Currier and Ives order. And the American section of eight connecting galleries, although they include some unbelievably bad purchases through the Hearn Fund, look fresh and alive and permit something of a sense of chronological appreciation.

As for exhibitions, a contemporary water color show will open in October in which certain names such as Sheets, Whorf, and Rockwell Kent are missing, while Cameron Booth of Minnesota, Karl Mattern of Kansas, Ann Brockman, Russell Cowles, Jack Taylor, and De Hirsh Margules of New York are included. Approximately fifty water colors from the recent Art Institute of Chicago exhibition form a nucleus around which some seventy-five others have been gathered without fear or favor, to give a cross section of contemporary work in the field. Later the Metropolitan will put on view a Verplanck room in the American Wing, supplemented by masterpieces of early American art, silver, textiles, and the like, from its own rich collection. A retrospective exhibition of Australian painting, ranging from the aboriginal to the late academic, is promised for November. And about the first of the year the collection of George Blumenthal, late president, is to be shown —a collection composed largely of objects of medieval and renaissance art given or bequeathed to the museum.

The Whitney has led off with a selection of the water colors purchased by Federal funds, supplemented with aid from the Carnegie Corporation, for the decoration of hospitals. This is in essence the exhibition—the first loan exhibition—held last spring at the National Gallery in Washington. The purchases came about through a competition sponsored by the Section of Fine Arts of the Federal Works Agency last year, the papers being bought at a fixed price of thirty dollars each. Departing from precedent, the Whitney is following up by allotting space to show some of the work done by underprivileged children from ten to fifteen years old in the art classes (or rather the studio) directed by Augustus Peck at the Little Red School House. If one forgets to look for the atelier finish and maturity of professionals, one finds in these paintings a truly striking quality of observation matched by imagination and in many of them passages that, under the circumstances, literally take one's breath away. Later a notable water

color exhibition is under consideration. Evidently work in this medium, in which many believe Americans have made more of a contribution than in oils, is coming into its own.

The Museum of Modern Art, after mounting its grim Britain at War exhibition in highly chi-chi manner, showed during the summer its recent accessions in the realm of fantastic art, dada, and surrealism, and is preparing a further event of equal world significance this season in a joint Miro-Dali display. After the so-called Dali show (The Dream of Venus) at the world's fair and more recent reports from the coast of a Dali party with a live porcupine parading on the table and a scrambled nude lying under a wrecked motor car on a bed of gardenias, one is a little at a loss what to say about this project. A one-man show of George Grosz's work is, however, also on the calendar, synchronously with recent work by this artist at the Associated American Artists Galleries.

The Riverside Museum, under the direction of Vernon Porter, opened with an annual exhibition of work by the New York Society of Women Artists, modern in flavor and with perhaps more vigor than finish in most of the work. Exceptions are two excellent pieces of sculpture by Doris Caesar, *Weeping Girl* and *Waiting*, the latter a strikingly rhythmic work of considerable emotive depth; and two portraits by Anne Goldthwaite, together with spirited gouaches by Virginia Snedeker, and a couple of grimly fantastic canvasses by E. Lust-Eising. In October the museum will show

(Continued on page 451)

GALLERY (A-12) AS IT USED TO LOOK. PHOTOGRAPH TAKEN 1918, IN THE METROPOLITAN

THE SAME GALLERY REMODELED FOR MODERN DISPLAY METHODS, PHOTO JULY, 1941

William M. McVey: Siesta. Carved Pecos Sandstone. First purchase prize of $400 at the Sculpture Show of the Los Angeles County Fair

NEWS AND COMMENT

BY JANE WATSON

Something Constructive

JUDGING BY THE incoming piles of Fall announcements the war situation has for the time being at least proved a stimulus to the arts rather than the reverse. To be sure, there is a good deal of chaff blowing about in the winds of expediency, but where seeds are falling on fertile ground they will eventually take root and flourish.

Much that is being done now to increase our knowledge and understanding of each other could have been done sooner, but will still serve us later. Younger nations that have looked to art in Europe and in themselves are now looking at each other. In the process they are finding, among other things, some revealing parallels. Sound as are the fundamentals involved, the situation is not without irony. Recently Carlos Nagel in a column in the *Washington Post* related how the witty Brazilian Secretary of Foreign Relations, Oswaldo de Aranha, electrified an official dinner party by telling the assembled company that he was going to recommend on his return to Brazil that a statue be erected to Hitler. After a suitable pause he continued: "For it is Hitler who has at last succeeded in drawing the attention of the United States to Brazil."

Even in England it took the sword to thrust the arts into wide circulation. A new department has been created within the Board of Education for public encouragement of music, drama, and art. To this are due the performances of plays throughout Britain, thousands of concerts and circulating art exhibitions that have, in addition to rest centers and shelters, extended to the mining towns of Wales and into the industrial North, to many small towns and rural sections that have heretofore been virtually devoid of art.

A Record of Plain Speaking

DYNAMITE, AS WE know these days, can come in the mildest looking packages. Published recently by the University of Pennsylvania Press is a little book entitled *Studies in the Arts and Architecture*, containing papers read a year ago by a distinguished group at sessions to commemorate the University's Bicentennial. Books of this type are not apt to be easily available or widely read. This one contains some lively reading, even a year after the event. For one thing, Charles R. Morey, professor of art and archeology at Princeton, at the close of his lecture on *The Vision of Ancient Art*, evidently sailed into the contemporary scene in no uncertain fashion.

"Of what use," he cries, "are the Platonic virtues if the individual is no more than a cog in a mechanized existence, helpless, in the last analysis, to control his life? Where in a world whose god is almost explicitly Science, is there a place for the Gothic communion? Where, in a world obsessed with Fact, is there opportunity for Truth?

"The scientists," he says, "bid us to be of good cheer, insisting that all our hasty motion is not entirely in circles, but oriented toward some good end, and that, failing all else, our missing values can be concocted in a laboratory. Their optimism is belied by every 'modern' aspect of modern painting and sculpture. Never in the history of civilized art has humanity cut so poor a figure. Whatever is base, whatever is open to derision, whatever is ugly in human existence, is made a major theme not only by the most significant fiction of our time, but by its art as well. Portraits without personality, amorphous figures that are the drab accessories of city or country slums, men and women painted or carved to represent the mere unthinking creatures of circumstance—these are the renderings of humanity by the monotonous pessimism of contemporary art."

He finds this art, "save for its foggy pessimism," to be "without consistent content, reflecting as it does the bewilderment of the hurried modern mind." And "from this deficiency," he continues, "and the consequent absence of direction, comes the rapid shifting of styles, since there exists no point of view to hold style true to course. The lack of content also explains the curious impotence of most of our journalistic criticisms

Carroll Barnes: Polar Bears. Carved Lucite. Third purchase award at the recent Los Angeles County Fair National Exhibition of Sculpture

Rare ivory and gold figurine from a shrine in the Palace of Minos at Knossos, Crete, about 1600 B.C., now on view for the first time, in the Walters Art Gallery permanent collection

of contemporary exhibitions. Unable to be intelligible on an art of unintelligibility, it discourses gravely of mere technique in terms of content, and attributes philosophic depth to casual arrangements of line and color. This has led, owing to nature's abhorrence of a vacuum, to the elaboration of a wholly original aesthetic, whereby by self-deception the critic succeeds in reading meaning into the meaningless, and discovering authentic beauty in mere records of sensation. Such criticism is the principal support of those shrewder painters and sculptors who have capitalized the demoralization of art, and concoct their conscious vagaries with thumb to nose, and with great profit to themselves and the dealers who exploit them." In his indictment, he does not exclude the art historians, however, for he goes on, "some of our art historians have even borrowed this Ersatz-aesthetic for their estimates of the art of earlier ages, so that the crudest creations of primitivism are at times presented to their startled readers as masterpieces of the first order."

In his concluding remarks he expresses the belief that "the cataclysm of the present war may have this one result of usefulness: It may rouse us to a dispassionate survey of our world, and give us the same perspective on it with which we judge the rest of history. . . ."

The next speaker, Francis Henry Taylor, the Metropolitan's energetic new director, in his paper entitled *Archeology in the Present Day*, retaliated with a strong argument. Alluding to his opportunity as a museum director to be in closer daily contact with the practising artists and the general public than was possible for his colleagues in the universities, he accepted the challenge laid down by the preceding lecturers who had

portrayed the splendors of the ancient world and revealed a society "more conscious perhaps than our own of the inherent spiritual values to which mankind must inevitably return."

"If," he says, "at the present time the archeologist fails to find these values in the art of his contemporaries, I venture to suggest that he is in a large sense responsible. You may recall the passage in Homer where the ghosts will not speak to Odysseus until he has given them blood to drink. A parallel situation exists today. While the artist and the spectator are starving for the blood of humanism, the archeologists have been concerning themselves only with the character and identity of the ghosts. In their mad desire to become exact scientists in the fashion of the day they have lost all touch with the humanities, and have reduced the study of previous cultures to exhaustive classifications of empty vessels. The locust has flown away while they have been debating the morphology and iconography of his discarded shell."

Such outspoken comment, rare among scholars and museum directors, will we hope lead many of our readers to the modest volume, from which have come the above passages. The lifting we have done here will be justified only if it results in fuller study of these points of view. And the book, needless to say, contains much else that is valuable besides these two papers.

Those Who Came Earlier

THE OPINION was expressed to me the other day in New York that it will be the older artists of established worth who will most need loyal support during the coming season. In substantiation it was pointed out that the Carnegie, relaxing on the one hand but limiting on the other, was this year restricting its entries to its previous omissions. That other institutions are already advertising their intent to give a hand to the young and unestablished. That dealers in their search for innovation are casting about for new talent, and, it was the belief of my informant, the public has at last become so conditioned to the idea of encouraging newcomers that it is now in a fair way to overlook the well known.

Sculpture Competition for Catholic Welfare Building

OF SPECIAL SIGNIFICANCE at this time is the announcement of a competition open, by application, to sculptors of the United States, to be conducted by the Liturgical Arts Society at the behest of the National Catholic Welfare Conference. The competition calls for a statue of *Christ, the Light of the World,* to be erected in bronze in front of the new headquarters of the Conference in Washington, D. C.

Marshall Fredericks: Portraits of Farm Animals. Terra cotta relief for the Post Office at Sandwich, Illinois, recently installed by the Federal Works Agency, Section of Fine Arts

Augustus John: Irish Composition. One of a group of drawings by the artist recently shown at American British Art Center, New York

The statue, which is to be approximately fifteen feet high on a pedestal about ten feet high, will be virtually the sole decoration for the façade of the new building, which is designed by Frederick V. Murphy, practicing architect and head of the School of Architecture at Catholic University. The site is on the south side of Massachusetts Avenue between Thirteenth and Fourteenth Streets, a point at which the avenue is one hundred and sixty feet wide between building lines. The niche in which it is to be placed is to be fluted with shallow coves of limestone thirty inches wide and will rise unbroken from the terrace to the coping of the building. The flat surfaces of the side piers will also be faced with limestone, large blocks unbroken by windows. There are to be two inscriptions, one lightly carved at the crest of the main wall, and the other to be cut across the wall of the terrace at the base of the statue.

Sculptors wishing to participate in this competition are invited to send photographs of executed work, a letter setting forth their qualifications, backed by two additional letters of recommendation from competent persons, to the Secretary, Liturgical Arts Society, 300 Madison Avenue, New York City, not later than November 7, 1941. Photographs should not be larger than eleven by eight inches. A choice will be made from this material, and those chosen to enter the competition will then receive a program containing full information concerning the terms, a plan and elevation showing the actual location of the statue in relation to the general scheme, the number and value of cash prizes (including the winning design), and the names of the five jury members.

A Rare Cretan Relic

IT HAPPENED THAT the work of preparing for display a Cretan statuette bought by the late William T. Walters, brought to the gallery in a box which was never opened until after his death, was completed just at the time the Mediterranean island was being attacked by the Nazis. Exhibited this summer for the first time at the Walters Gallery in Baltimore, even in its mutilated state it again reminded visitors that in ancient Crete there was a civilization which was highly advanced before 1600 B. C.

When the box containing this relic was opened it was found that "the ivory was in many pieces and of an almost spongy texture, partially filled with dirty wax as a preservative and bound with strings, and the gold plates detached." In the gallery laboratories the pieces were cleaned and solidified, fitted together, and the gold decorations reattached. The features of the lady thus reconstructed are not distinguishable, but

the figure nonetheless gives an impression of grace and dignity. The dress decorations are of gold, as is also a snake which circles one arm. The statuette, believed to represent a goddess, is reputed to have come from Knossos.

The Walters Gallery's new exhibit is said to be, next to the chryselephantine statuette at the Boston Museum, the finest Cretan piece in America and one of the very few in the whole world.

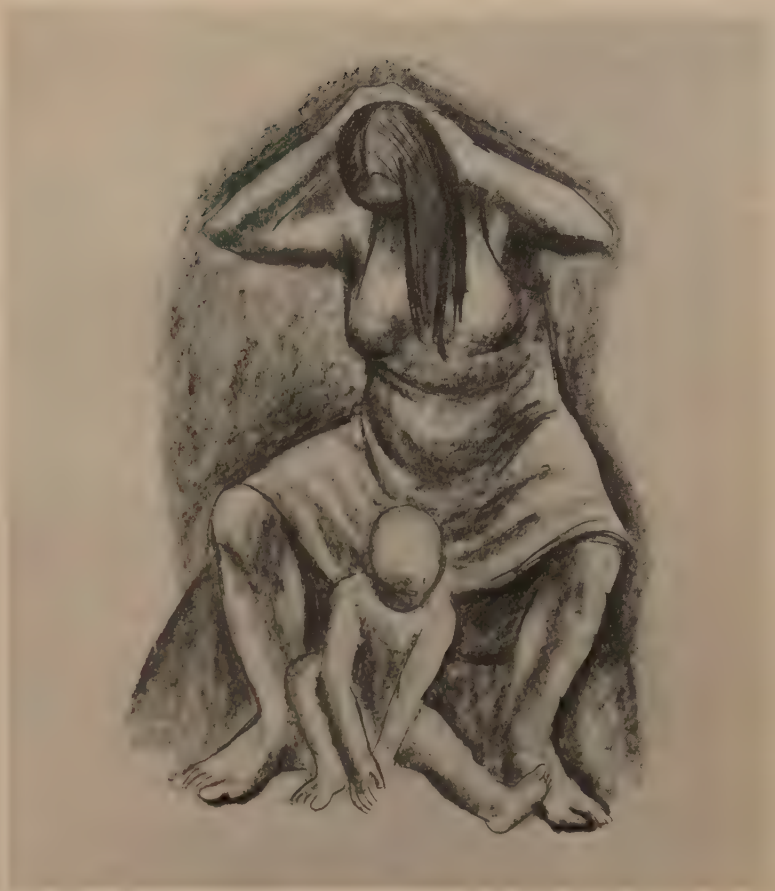
George Thorp Resigns

DISCONSOLATE FRIENDS gathered for dinner in a Chicago hotel late in August to honor George Thorp, retiring State Supervisor of the Illinois Art and Craft Project of the WPA. Besides music, skits, and speeches, Mr. Thorp was provided with a more substantial token of appreciation in the form of a gift portfolio of prints, drawings, and water colors by Chicago artists. The Arrangements Committee, appointed by the Office of the Friends of George Thorp, consisted of Daniel Catton Rich, honorary chairman, Norma Millman, Margery Fowler, Julio de Diego, Ralph Graham, Don Vestal, and Peter Pollack. Mr. Thorp, under whose intelligent and capable direction the Project has had an outstanding record of achievement, has resigned to continue his own work as a sculptor. He is succeeded by Fred Biesel who has been his assistant.

A Memorial to a Colleague

AS A MEMORIAL to Charles Avery Amsden, archeologist and former secretary-treasurer of the Southwest Museum, who died on March 3, 1941, at the age of forty-two, his colleagues are forming a gift collection of material from their excavations.

(Continued on page 442)



ABOVE: *Dan Rhodes: Woman and Child. Drawing. From the artist's one-man show at the Palace of the Legion of Honor, San Francisco, until October 22.* BELOW: *Dan Rhodes: Rail Carriers. Oil. Also in show*

NEW BOOKS ON ART

"Ex-patriate" of the Gothic Age

Eric Gill, Autobiography. 1882-1940. New York, 1941. The Devin-Adair Company. Price, $3.50.

AS ERIC GILL carved his sculpture directly out of the solid block, so did he carve a satisfactory life according to his lights, from the resistant material of our industrial-capitalist society. For he was not at home in the age into which he happened to be born. As his sincere, fervent, forthright, passionate nature is unfolded in these frankly written pages, the reader is convinced that Eric Gill belonged spiritually to the time of the Gothic communes. This is not to say that, like the hero of *Berkeley Square*, he was in love with the past and longed to project himself into some earlier period; although he calls himself a medievalist, he gives no indication of any such desire. But he was bitterly and indignantly opposed to many of today's actualities, and throughout his book, he envisions a world which may measure up to his own burning ideals for it. Unlike most of us, who also have our secret visions of a better world, he refused to compromise with circumstances. He burned his bridges with heroic abandon, and moved on to new objectives, whenever a situation became intolerable.

He gives a vivid picture of his childhood in Brighton, where his father was a clergyman of a non-conformist sect. Eric did not know, he says, that from the standpoint of city planning, Brighton was a "shapeless mess" until, after his father's conversion to the Church of England, the family moved to Chichester. To the impressionable boy, this cathedral town seemed at first to be "the city of God, the place where life and work and things were all in one and all in harmony." To find this triple integration became the goal of his life. He passed successively from an early urge toward engineering, to art school in Chichester and to an architect's office in London. Disgusted with what he considered the hypocrisy of that profession, he abandoned it to become a letter-cutter and monumental mason. He joined Edward Johnston's lettering class and became attached both to letters and to the instructor, whose rooms at Lincoln's Inn he shared. Here again he experienced great happiness. Chichester had been the integrated city; at Lincoln's Inn, he experienced the "integrated life."

At twenty-two, he "entered the enchanted garden of Christian marriage." He was extraordinarily fortunate in his wife, who apparently shared his opinions about life and work, or at least acquiesced; for she kept house laboriously in various remote spots as far removed from modern conveniences as the middle ages: such locations as an old house in Ditchling, where they "baked bread in brick ovens" and learned "a host of other domestic doings such as our great-grandmothers knew about, but which our labor-saving gadget-mongers and dead-food-purveyors have destroyed;" and an abandoned monastery at Capel-y-ffin in Wales, with no conveniences save water.

It was entirely in keeping with Eric Gill's temperament, that he became converted to Roman Catholicism. With several friends, he founded a guild of Christian and Catholic craftsmen. What he has to say about the development of his own work is proportionately little, but extremely honest and revealing.

Endeavoring to make his book a record of mental experience rather than of physical doings and events, which he says are merely incidental, he gives the greater part of his space to his controversial but always interesting opinions. Repeatedly he inveighs against capitalist-industrial society, against the factory-system and mass-production as destructive of human values and quality. But socialism and communism are not for him rational alternatives. He would return to "the patriarchal home and the self-sufficing farm"; to an individualist, handicraft society. As a matter of fact, he did just that for his family and friends at Piggotts, in Buckinghamshire.

Of a place in southern France where he took his family for several sojourns, he says "I want to find a human life. And if I can't find it nearer than a thousand miles away, a thousand miles I'll have to go." The statement is symbolic of his life. Most of us, perhaps, will sympathize with him, or even envy him. But few of us will have the hardihood to follow. —FLORENCE S. BERRYMAN.

The South in Architecture

The South in Architecture. By Lewis Mumford. New York, 1941. Harcourt, Brace and Co. Price, $2.00.

THIS VOLUME, CONTAINING the Dancy Lectures for 1941 given at the University of Alabama, also contains Lewis Mumford's answer to the question: what is the critic's job in these times. It is a hard question, yet without answering it the critic can only march the dusty treadmill of formal analysis. Mumford's answer is plain: we need the arts, he says, and we need understanding of the arts. We need the arts not to titillate our senses, but to make us realize the meaning of life. We need the arts to keep us from degenerating into sloganizing morons, to caulk the leaky seams of our civilization, to make us men. And we need the critic who makes this clear and significant.

You don't have to blow any dust off this volume. Hitler turns up on as many pages as Jefferson and Richardson—the two southern architects whose lives are here analyzed. Note the inversion in the title: not Architecture in the South, but The South in Architecture is the author's subject. The South gave American architecture and American civilization two of its most luminous figures. In Jefferson's design for the University of Virginia, and in Richardson's libraries, cottages and railroad stations, the main lines of our architectural development are staked out. The contrapuntal possibilities of this pair of architects, representing as they do two centuries, classicism and romanticism, the universal and the particular, are fully explored with scholarship and prevision. But the main stress is laid on what these two architects mean for us, in 1941.

Here is an essay in persuasion, a gentle, step-by-step progression from the little ideas to the big ones. There is no coddling of the audience, and no pandering to Southern culture in the "stars and bars" tradition. This beautifully organized thesis is the kind of mature and easy scholarship that can be erected only on the foundations Lewis Mumford has laid. I wish we had more of it.—FREDERICK GUTHEIM.

Kollwitz Reproductions

Käthe Kollwitz: Ten Lithographs. Introductory essay by Elizabeth McCausland. New York, 1941. Henry C. Kleemann and Curt Valentin. Price, $6.00.

"Hers is a genius conceived of no superhuman endowment, but the development to the highest point of human qualities—roots in the wisdom of history, method based on sound craft, energy of passionate hope for justice, mind and heart united to make art of human use." Thus is Käthe Kollwitz' gift epitomized by Elizabeth McCausland in her introductory essay to this portfolio of reproductions of lithographs by the great German artist.

Readers already acquainted with her work will find that the present group, though numerically small, is comprehensive and typical of her subject matter: working mothers and children, the poverty-stricken, the starving; the "little people" in every

(Continued on page 440)

1941 looks at 1916

THINGS have changed a lot in 25 years and yet there is much that is the same.

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NEW BOOKS ON ART

(Continued from page 438)

country and every generation, downtrodden, imprisoned or otherwise helpless against adverse fate; and finally, personalized death summoning its victims, or offering respite to those who have suffered too much to be borne. Kollwitz deserves mention with such masters as Brueghel, Goya, and Daumier. Unfortunately, the comparison has lost some of its validity, since it has been applied to so many contemporary tyros of the "social protest" group, whose crude caricatures discredit the movement. For closely as Kollwitz' work is bound to her subject matter, it is always art: never mere propaganda. An outstanding quality is, as Miss McCausland says, that "it speaks of agony, but does not agonize." The observer does not shudderingly turn the eyes away, as from some artists' violent representations. One studies Kollwitz' work, and deeply ponders its implications.

Eight of these reproductions (in offset lithography) are the size of the originals; two are slightly reduced. The artist's versatile treatment of the medium is well illustrated. She has equal mastery of other print media: etching, soft ground, drypoint, aquatint and wood cut, and has also worked in sculpture. Although long recognized in Germany as an exceptionally gifted artist, it is only in the past decade that she has become known in this country through exhibitions outside of New York, where her work was first shown in 1912 (New York Public Library). It has also been exhibited at the galleries of the art dealers collaborating in this publication. The American Federation of Arts has been circulating, for the past year, a collection of thirty prints by Käthe Kollwitz, and the MAGAZINE OF ART two years ago ran an illustrated article. This data is given in the bibliography and list of exhibitions accompanying the present portfolio, which make it an authoritative record of her work as seen and reviewed in the United States.—FLORENCE S. BERRYMAN.

Pre-Conquest Mexican Sculpture

Art in Ancient Mexico. From the collection of Diego Rivera. By Gilbert Médioni and Marie-Thérèse Pinto. New York, 1941. Oxford University Press. Price, $10.00.

PROBABLY NO ART seems as strange or as foreign to the average American as that of neighboring Mexico; and no Mexican art stranger than that of her pre-Conquest Indians. Artists, students and others interested in becoming better acquainted, will find this picture book an excellent introduction to small sculptures, predominantly of the Tarascans and earlier peoples who lived on the Pacific coast. Two hundred and sixty plates, half-tones from photographs made directly from original works in the collection of Diego Rivera, reproduce intimate pieces such as figures, heads, masks and tools in the form of figurines, made of various materials: jade, marble and other stones, petrified wood, baked clay and one remarkable piece from a mandragora root, ingeniously used on the volume's cover. In view of the excellent typography, the indolent reader may wish that titles were printed under each illustration, rather than grouped as a table of contents. The only other criticism is that measurements are inconveniently given in centimeters, but this is a trifling matter. None of the works is apparently taller than four feet or thereabouts, and the majority are much smaller.

Gilbert Médioni's introduction is so beautifully written, one wishes it were longer. He points out the close communion between the art of these pre-Cortesian people and the "astronomical landscapes" in which they lived; of the baffling analogies between their art and that of archaic Greece, China and elsewhere in the Old World, despite which it yet possesses unique character and individuality. Marie-Thérèse Pinto writes briefly of the Mexicans' religion and gods, explaining their symbolism and recounting legends.—FLORENCE S. BERRYMAN.

House and Garden

Designs for Outdoor Living. By Margaret Goldsmith. New York, 1941. George W. Stewart. Price, $3.75.

MISS GOLDSMITH HAS an interesting if not original idea, boldly announced in the title to her survey. People, she says, live outside as well as inside the four walls of their houses. The total space available to each family must be designed as one whole, disregarding formal distinctions between exterior and interior, and professional distinctions between architect and landscape designer. With this idea in mind she has travelled widely throughout the United States seeking examples of houses and gardens to illustrate her thesis. The result is a useful collection of plans, photographs and descriptive text, and a persuasive exposition of Miss Goldsmith's point of view.

Books of this sort are so few that one regrets even more keenly the shortcomings of *Designs for Outdoor Living.* The thesis is so plain and so sensible that a little more dogmatism and a little less politeness would have made the study sharper and more influential. I can march step by step with Miss Goldsmith on her general arguments, but I begin to unravel when she comes down to particular cases. Because it is neither comprehensive enough in its range of selection, nor strict enough in its basis for inclusion, the book is woolly almost to the point of obscuring perfectly plain and reasonable principles of design. Obedience to the snob formulas of garden writing further weakens the book. Still, the author is sincere, the subject is important, and the wealth of material and sensible reasoning are all welcome contributions to the literature of modern design.—FREDERICK GUTHEIM.

Spanish Notebook

Heart of Spain. By Georgiana Goddard King. Cambridge, 1941. Harvard University Press. 170 pages: 11 illustrations. Price, $3.00.

AS MISS KING pointed out in her preface, *Heart of Spain* was intended "to encounter readers who know Spain somewhat personally and to recommend them to better acquaintance." Had it been published when it was written, in 1920, it would have been a Bible for travellers in Castile, a collection of all necessary wisdom, historical, literary, and artistic. Unfortunately it remained unpublished until after her death, when the country she interprets lies long since gutted with war. Today a scene in the richly provided kitchen of the inn at Minglanilla, where white bread, hot oil, eggs and good red wine are being compounded into Miss King's morning meal, is not so much a recommendation to travellers as a pure invocation of the past. It is as nostalgic reading as her reincarnations performed in the house in Toledo where El Greco lived once, and before him a necromancer, and before him a fabulous Jew with carbuncles and diamonds and pearls and treasures from Persia and Egypt crowded into the cellar.

Miss King's comparisons of the impressions left upon her by cathedrals in Castile and Cathedrals in France and England

lose some of their force now that both are inaccessible, for she speaks here not as an art historian viewing architecture, but as a traveller, and the country she travels we can never know first hand. But she has brought the old romances and copras, or quatrains, of Castile over into English with great immediacy, so musically, and so clearly that they seem not to have left their native language. Her commentaries on recent Castilian writers, Ibáñez, Baroja, Ganivet, Azorín, and her speculations as to how closely any one of them has come to putting his hand on the real heart of Spain, reveal more than any of her meditations upon the cathedrals.

Heart of Spain is not the continuous story of a scholarly trip through Castile in the twenties, nor yet a comprehensive picture of the Castilian scene. It is a collection of quite distinct essays relating some to authors, some to events, some to towns and buildings of Castile, a kind of supplement to the region itself.—ELIZABETH W. DODGE.

Art Director's Province

Designing for Moving Pictures. By Edward Carrick. "How To Do It" Series No. 27. London and New York, 1941. Studio Publications. Price, $3.50.

PEOPLE WHOSE CURIOSITY about moving pictures extends beyond the mere purchase of theatre admissions or reading gossip about the stars, should find this book enlightening, although it is intended primarily for those engaged in making films, whether professionals or amateurs. The average person may be surprised to learn how seriously artists regard the films. In Mr. Carrick's opinion, public apathy is at the bottom of the present mediocrity of cinema development. THE PUBLIC MUST MAKE ITSELF HEARD, he declares, and representatives of all other arts warmly endorse his statement. It is true that the public does indicate its collective taste by such negative actions as non-purchase of paintings or "staying away in droves from the movies" as a film critic recently expressed it. But in addition, the public must express positive approval of those things which meet with it.

The author is well qualified to write of this subject. He is the son of Gordon Craig, with whom he studied theatre art in Europe for a decade, and for fifteen years he has been art director in several film companies, among them that of Douglas Fairbanks, Jr. In 1938 Mr. Carrick founded and directed the first school in England devoted entirely to the study and practice of art as applied to films; needing a practical book on designing settings, he undertook to write one (the present book). After sketching the development of the new art and comments about its present state, he gives details in making a film: designing, drawing and planning, as done by the "art director" of a company, and tells of the departments, materials and effects involved, how they are managed and secured. The explanations

(Continued on page 446)

AN ANNOUNCEMENT
regarding the new volume of
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appears on the outside back cover

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NEWS AND COMMENT

(Continued from page 437)

The nucleus has already been assembled in the Southwest Museum in Los Angeles, and further contributions are invited. The collection was started by Earl H. Morris of the Carnegie Institution, who donated fifty-four prehistoric pottery vessels from New Mexico, Arizona, and Colorado. Mr. Morris plans to add other objects in the near future, the fruits of archeological investigation to be carried out through the Reeve Fund. Another donation is from O. S. Halseth of Pueblo Grande in Phoenix, a group of specimens of Maricopa pottery. Besides individual gifts, a collection of Mexican Indian pieces is promised.

Mr. Amsden grew up in Farmington, New Mexico, a town settled by the Mormons not far from Shiprock on the Navaho Reservation. Thus he lived close to one group of a people whose study later became his ruling interest. Actually he started young, as a camp helper on an archeological expedition in Arizona with Dr. A. V. Kidder of Harvard's Peabody Museum. But on his graduation from Harvard in 1922, he entered the consular service and subsequently held posts in France, Switzerland, and Mexico. In 1927 he was appointed curator of the Southwest Museum and during the next few years engaged besides in archeological expeditions in California, Nevada, and the Southwest. During 1929 he made a first hand investigation of Navaho textiles and their process, which resulted in a book entitled *Navaho Weaving, its Technic and History*, published in 1934 by the Fine Arts Press of Santa Ana, California, in cooperation with the Southwest Museum. In addition to giving lectures and radio broadcasts, including a series undertaken in 1935 under the auspices of the Foundation of Western Art, Mr. Amsden contributed frequently to periodicals, principally about the arts and crafts of the Indians of the Southwest and Middle America. When he died, he was still embarked on an intensive study to be entitled *Archeology of the Southwest*, based on his own field observations and those of his associates. It has been announced that Dr. Kidder and Mr. Morris have offered to finish the few remaining chapters, and that the book is to be published by the Southwest Museum.

Although not an art man, as the specialists would say, art crept into Mr. Amsden's work, just as it does into museums devoted to archeology. He knew art as part of the fabric of living, and had a keen sense of the pleasure it can bring both to creator and possessor.

Bender Memorial

ANOTHER MEMORIAL, equally suitable, is planned by friends of the late Albert M. Bender, art patron extraordinary of San Francisco. They are now raising funds to be used for the support and encouragement of living artists, a project which will serve to recall and to extend Mr. Bender's enlightened generosity. One feels sure that he himself would ask no greater tribute.

Lamar Dodd to Arrange Southern States Convention

LAMAR DODD, ARTIST head of the Art Department of the University of Georgia, has been appointed by James Chillman,

Jr., President of the Southern States Art League, to take charge of the arrangements for the League's 22nd Annual Exhibition and Convention. The event will be held this year in the University's new Fine Arts Building at Athens, Georgia, April 9 and 10. The new structure, erected at a cost of $400,000, was dedicated May 30, 1941. At the time it was described in the Atlanta *Constitution* as "one of the great buildings of its kind in the country, from the standpoint of its functional architecture, . . . a symbol of a renaissance, the new birth of a living culture in the South, . . . dedicated, not to classical learning, but to the creative spirit, to the painting of the better picture, the understanding of the finer music, the more sensitive presentation of human nobility and human frailties through the medium of the stage."

Wichita Collection Expands Through Murdock Fund

TO BE INSTALLED this Fall at the Wichita Museum, Wichita, Kansas, are thirteen more examples of American Art, purchased through the Murdock Art Fund by Mrs. Rafael Navas, trustee. The works she selected, all but one by artists not included in the collection before, make it more widely representative and are worthy to take their places with the first portion of the collection presented to the museum last year.

This year's acquisitions are: in sculpture—*Head*, bronze by Gaston Lachaise; *Mediterranean Girl*, direct carving in French limestone by José de Creeft [see cover]; in oil—*End of the Hurricane* by Marsden Hartley, *Signal at Highland* by Niles Spencer, *Refugees* by Max Weber; in water color—*Going out after Rail* by Thomas Eakins, *Calm* by Lyonel Feininger, *Carousel* by Walt Dehner, *Dust Storm* by Adolf Dehn, *Farmland* by Zoltan Sepeshy, *Music* by Richard Taylor; in pastel—*Monologist* by Everett Shinn; and a drawing—*Head* by Eugene Speicher.

All-Louisiana Cooperative Enterprise

THIS YEAR FOR the first time three art organizations in Louisiana are joining forces to hold an All-Louisiana State Exhibition, following a similar enterprise successfully carried out in Texas in 1940. The cooperating institutions are the Louisiana Art Commission at Baton Rouge, the Louisiana State Exhibit Building at Shreveport, and the Art Association of New Orleans. The show is being exhibited first at the Delgado Museum in the last named city during October, where the purchase awards are to be made. It will next be shown in Baton Rouge, and later in Shreveport.

Reminder

OCTOBER 15 is the last day that applications will be received for Guggenheim Fellowships for 1942-43. Applications for reappointment, which must be accompanied by preliminary reports of work accomplished, are due before February 1, 1942. Final selection of Fellows for the new season will be made in March, 1942. Address all communications to Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York City.

Gouache Exclusively

WHILE THE MAJORITY of water color shows admit paintings executed in gouache, or at least partly in gouache, the exhibition which opens November 1 in Bloomington, Illinois,

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sponsored by Illinois Wesleyan University in conjunction with the Bloomington Art Association, is, I believe, the first to be devoted exclusively to this medium. The show, which will continue to December 14, is invited. It will subsequently be displayed in the neighboring communities of Galesburg and Decatur, whose art organizations are cooperating in the initial enterprise.

Washington County Museum Tenth Anniversary

IN CELEBRATION OF its tenth anniversary the Washington County Museum in Hagerstown, Maryland, has assembled an exhibition of paintings from New York dealers, augmented by works from its permanent collection. The museum of recent years has developed as a true center of art interest in the Cumberland Valley. The decennial exhibition will continue to November 1.

Work of Art for Baltimore

WORD HAS BEEN received from Leslie Cheek, Jr., Director of the Baltimore Museum, that the water color, *Griffin Hills*, by Dox Thrash, included in Creative Art of the American Negro, the Federation traveling show recently exhibited there, has been purchased by a group of Negroes in Baltimore for presentation to the museum.

Carnegie's New Directions

MUCH INTEREST IS attached to *Directions in American Painting*, the all-uninvited show at the Carnegie Institute to be selected from work by painters who have never before been represented in that august institution. Although rumors indicate that there may be some disappointment, much is hoped for from the newcomers. The exhibition, which opens on October 23 and will continue through December 14, will be reviewed in our next issue. It follows last year's Survey of American Painting and a long line of Internationals as the featured event of the season in Pittsburgh. Jurors are painters Charles Burchfield, Charles Hopkinson, Kenneth Hayes Miller, and Millard Sheets, with John O'Connor, acting director of fine arts at the Carnegie Institute as chairman. An advance report states that over five thousand entries have been submitted, from which three hundred will be chosen. Thinking back on some Carnegie omissions in the past, we wonder how many real dark horses will emerge in this futurity.

Who Indeed?

WHILE AMATEUR SALESMEN are sharpening their wits in anticipation of another Art Week, we offer a sample of what they are up against. It is from an advertisement which appeared in the Sunday papers offering 200 portraits in oil worth $202,974, all for the price of $67,658. The blurb reads: "Hang Lancret's *Portrait of Count Choiseue* over your mantel and build a gracious room around it. Hang Hudson's *Lady in White Satin Dress* or Cotes' *Lady in Rose* and pick up their exquisite colorings in your draperies and rug. These distinguished portraits are from the collections of the Earl of Abbingdon, Lord Baltimore, the Right Honorable Lord Berwick [and so on]. . . . If you've always longed for a family ancestral portrait now's the time to buy one—at a third of its appraised value. (And who's to say it isn't your grandmother's beautiful Aunt Elizabeth?)"

CANADIAN LANDSCAPE

(Continued from page 429)

scale, the motif of one of the sketches we watched him make in the North.

Jackson winterscapes form a unique and luminous facet of modern Canadian art. Therefore, the film shows the artist sketching in a section he especially favors for the snow contours it offers—Montmorency County on the St. Lawrence, just below Quebec City. Here we glimpse him tramping on snowshoes (indeed he is known to the habitants as Father Snowshoe) in surroundings that, with straggling village streets of many-colored houses and perspectives of roads and fences cutting strikingly through lush snow contours on rolling hills, are virtually his own Quebec canvasses come to life about him. Again we see him select a subject, simplify its lines in a forceful sketch; but this time he works swiftly, for winter temperatures soon congeal oil paints.

Canadian Landscape is, as far as I know, the first film ever made to show a recognized living painter at work. Although about 1939 a documentary moving picture was made by the Frenchman, René Hemon, on Tahiti in relation to the art of Paul Gauguin, no print apparently ever reached America. None of those responsible for *Canadian Landscape* had seen the Hemon film, consequently they had to evolve their own technique. Fortunately (for their technique and for themselves), their subject conditioned their approach. The subject was so absolutely centered in the Canadian scene that perforce they had to go directly to that scene.

Canadian Landscape runs only seventeen minutes. Yet into this brief screening time has been condensed every important step in the making of an oil painting, as well as a really comprehensive digest of Canadian art over the past century. But *Canadian Landscape* does more than merely cover the narrower field of artistic interpretation of particular scenes. Miraculously, considering its brevity, the film manages to suggest the very essence of the whole wide-flung Canadian scene. As an interpretation of that scene, *Canadian Landscape* takes on much of the power, quiet, and beauty of the original, especially when it deals with Canada's North Country, which the commentary aptly calls "a vast unsentimental land."

STILL PHOTO BY CRABTREE, CRAWLEY FILMS

After a day of sketching in the snow A. Y. Jackson (known to the inhabitants as Father Snowshoe) returns to the Quebec village of St. Tite des Caps. Shot from the film, "Canadian Landscape"

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(Continued from page 441)

are illustrated with numerous half-tones and line-cuts, including sets by outstanding designers of Europe and America. Richard Day (Canadian born) is the American designer Mr. Carrick most admires. He also praises Rockwell Kent's book illustrations as inspiration for set designing, and Grant Wood's color.

Mr. Carrick is melancholy about the cinema; "if left to those who control it today," he says, "its degenerating effect will only be fully realized when a proper cure is impossible." He hopes to see it "rise from being a glorified side show to become the inspirer of the people." This can happen only if artists who have studied and understood the medium are allowed to control it. He makes one sweeping statement with which we cannot agree: "Moving pictures . . . are come to take the place of all the other arts in a new civilization." But that epitomizes his own ardent regard for the medium.—FLORENCE S. BERRYMAN.

"Lumberjack's Hercules"

Paul Bunyan. By Esther Shephard. Illustrated by Rockwell Kent. New York, 1941. Harcourt, Brace. Price, $2.50.

ROCKWELL KENT'S NIETZCHEAN bias, plus the clean-cut austerity and stylized vigor of his drawing, make him the ideal illustrator of Paul Bunyan. Mr. Kent's "portraits" of this superman of the North American timber country are up to the standard he set in his illustrations for "Moby Dick," and other classics, as well as in his own books. Most of the characters which appeal to this artist are brothers under the skin; his predilection for them began in his youth. Years ago he wrote of himself, "Because I had never done any work with my hands I was most impressed by the strength and potential power of people who did work with their hands." Consequently, as a young man he became a laborer and earned two dollars a day by heavy work, in order, he said, to restore his self-respect. In fact, Mr. Kent's life for two decades or so is sufficient proof that he is spiritually attuned to Paul Bunyan. On Monhegan Island, in Newfoundland, Alaska, Tierra del Fuego, etc., he fought the elements and lived "the hard way," deriving considerable exultation in the process, as he admits.

There are twenty-two full-page and about forty smaller drawings. The most ingenious are those at the beginning of each chapter, which compose the initial. Each of these drawings is complete in itself, and if seen alone, would arouse no suspicion of its dual personality (save perhaps the "B" Paul makes with his saw on page 69). But as part of the opening word, each drawing's letter-character is obvious.—FLORENCE S. BERRYMAN.

War and Advertising

Modern Publicity and War. Edited by F. A. Mercer and Grace Lovat Fraser. New York, 1941. Studio Publications. Price, $4.50.

UP TO ITS usual standard, the 1941 edition of Modern Publicity naturally reflects the changes made by war in the British advertising scene. The publicity campaigns of the Ministry of Information and other government departments are described in some detail, and hundreds of examples of commercial advertising are reproduced. The posters, advertisements, and other material reproduced are well chosen, but there are somewhat more colored reproductions than in previous years. John Gloag's spirited introduction helps balance up the inability of such a collection as this to reflect important developments in radio and films, and in this way we get quite a complete picture of the varied and strategic role assumed by publicity in the British war effort.—F.G.

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OCTOBER EXHIBITIONS

ANDOVER, MASSACHUSETTS
Addison Gallery of American Art: European Artists Teaching in America; to Nov. 9.

ATLANTA, GEORGIA
Atlanta Art Association & High Museum of Art: Photo Salon: Oct. 12-31. Four Corners of the Nation; Nov. 1-15. Batiks by Lydia Bush-Brown; Nov. 15-30.

AUBURN, NEW YORK
Cayuga Museum: 4th Annual Finger Lakes Exhibition; to Oct. 31.

BALTIMORE, MARYLAND
The Baltimore Museum of Art: Georgian England; Oct. 10-Nov. 16. Drawings & Prints of the Theatre & Music of Georgian England; Oct. 10-Nov. 16. Ceramics by Mrs. Rae Koch & Paintings by Sidney Levyne; Oct. 3-Nov. 2. Paintings by Masson; Oct. 31-Dec. 7. Masters & Means; from Nov. 28.
Municipal Museum: Paintings of Baltimore; Oct. 15-Nov. 30.
Walters Art Gallery: Water Colors by Alfred J. Miller; Oct. 15-Dec. 1.

BENNINGTON, VERMONT
Bennington Museum & Art Gallery: Paintings by Channing Hare; Oct. 2-20.

BETHLEHEM, PENNSYLVANIA
Lehigh University: Paintings by Kenneth Frazier; to Oct. 26. Lehigh Art Alliance Show, Frederick Detwiller; Nov. 1-21.

BLOOMINGTON, ILLINOIS
Illinois Wesleyan University & Bloomington Art Association: Gouache Show; Nov. 1-Dec. 14.

BOSTON, MASSACHUSETTS
Guild of Boston Artists: Guild Exhibition; to Oct. 25.
Institute of Modern Art: Eugene Berman Retrospective; to Nov. 7. Contemporary Mexican Painting; Nov. 15-Dec. 15.

BOZEMAN, MONTANA
Montana State College: Wood Sculptures (AFA); to Oct. 26.

BRADENTON, FLORIDA
Memorial Pier Gallery: Florida Children's Paintings; to Oct. 20. Local Artists; Nov. 17-24.

BRATTLEBORO, VERMONT
Brattleboro Book Fair: Fifty Books of the Year; to Oct. 25.

BROOKLYN, NEW YORK
Brooklyn Museum, Eastern Parkway: Printed Art; to Oct. 20. Salon Photographs.

BUFFALO, NEW YORK
Albright Art Gallery: Porterfield's Photographs Retrospective; Oct. 11-31.

BUTTE, MONTANA
Butte Art Center: Silver Bow Photographic Society Loan Show; to Oct. 1.

CARMEL, CALIFORNIA
Carmel Art Ass'n Galleries: Members' work.

CEDAR RAPIDS, IOWA
Cedar Rapids Art Ass'n: An American Group (AFA); to Oct. 21.

CHARLOTTE, NORTH CAROLINA
Mint Museum of Art: Paintings by John Pike, Henry MacMillan, Polly Santag, Kenneth Whitsell, Clare Smith.

CHATTANOOGA, TENNESSEE
Art Association: Sales Show for Collectors (AFA). Bolivian Sculptures by del Prado (AFA); Nov. 1-21.

CHICAGO, ILLINOIS
The Art Institute of Chicago: 52nd Annual of American Paintings & Sculpture; Oct. 30-Jan. 4. Pottery: Basic Forms & Methods of Decoration; Oct. 15-Jan. 19. Art of the Han Dynasty, China; Oct. 15-Dec. 30. Prints in the Making; to Oct. 31.
Chicago Galleries Association: Paintings by Carl Hoerman, Marques Reitzel, Portraits by Frank I. Johnson; to Oct. 31. Paintings by Karl Wolfe, Marie E. Blanke, Arnold E. Turtle; to Nov. 30.

CINCINNATI, OHIO
Cincinnati Art Museum: 15th-18th Century Prints from H. C. French Collection; to Nov. 2. 48th annual of Am. Art; Nov. 8-Dec. 7. Paintings by Marsden Hartley, Stuart Davis; Oct. 24-Nov. 24. Lending Gallery of Local Art.

CLEARWATER, FLORIDA
Clearwater Art Museum: Florida Gulf Coast Group; to Oct. 30.

CLEVELAND, OHIO
Cleveland Museum of Art: Work of Fine Arts Division, Cleveland Public Schools; Oct. 1-Nov. 2. Public Housing in the United States; Oct. 8-Nov. 9. Theatre Models; Nov. 5-Dec. 6. Water Color Drawings by William Blake for Pilgrim's Progress; Nov. 18-Dec. 14. Art of Walt Disney; Nov. 12-Jan. 1.

COLUMBUS, OHIO
Columbus Gallery of Fine Arts: 18th-Century French Masters; Oct. 2-Nov. 4. Guernica Painting and Sketches by Picasso; Nov. 4-25.

CONCORD, NEW HAMPSHIRE
New Hampshire State Library: New Hampshire's Decade of Design; to Nov. 1. Water Colors by Paul Sample; Nov. 3-29.

COSHOCTON, OHIO
Johnson-Humrickhouse Memorial Museum: American Pictorial Photography; Oct. 15-Nov. 15. Arts and Crafts of the Eskimo and Northwest Coast Indians; Oct. 1-Dec. 1.

DALLAS, TEXAS
Dallas Museum of Fine Arts: Texas General Exhibition; to Oct. 20. Chorotegan Indian Designs; to Oct 20. Girl Scout Show; Oct. 20-Nov. 1.

DAVENPORT, IOWA
Davenport Municipal Art Gallery: Oils by Norman Rockwell; to Oct. 28. Quad-City Artists Annual; Nov. 2-30. Water Colors by J. M. O'Malley; Nov. 2-30.

DAYTON, OHIO
Dayton Art Institute: Drawings & Models by R. Rychartik; to Oct. 31.

DENVER, COLORADO
Denver Art Museum: Prints by Lois & Harold Keeler; to Oct. 31. Seri, Yaqui, & Mayo Indian Drawings by E. F. Comins; to Oct. 31.

DETROIT, MICHIGAN
Detroit Institute of Arts: Walt Disney Retrospective; to Oct. 30. Michigan Artists' Annual; Nov. 14-Dec. 30.

DURHAM, NORTH CAROLINA
Duke University: Stage Design (AFA); to Nov. 7.

EASTON, PENNSYLVANIA
Lafayette College: Pastels by A. T. Flavell (AFA); to Oct. 26.

ELMIRA, NEW YORK
Arnot Art Gallery: Corcoran Biennial (AFA); Nov. 2-23.

EVANSVILLE, INDIANA
Museum of Fine Arts and History: Maya Paintings (AFA); to Oct. 26. Popular Art of Mexico; Nov. 1-22. Early Evansville History; Nov. 1-22.

FITCHBURG, MASSACHUSETTS
Fitchburg Art Center: Prints by J. J. Lankes; to Oct. 30. Art for the Home; Nov. 2-26.

FORT WAYNE, INDIANA
Fort Wayne Art School and Museum: Arts & Crafts from E. Pratt Collection; Oct. 20-Nov. 1. Sculpture by Paul Manship; from Nov. 1.

GREEN BAY, WISCONSIN
Neville Public Museum: Oils by Byron Stone, to Oct. 25. Oils by Erwin Kummer; Nov. 1-25.

GREENSBORO, NORTH CAROLINA
University Gallery: Contemporary Prints (AFA); Nov. 7-28.

GROSSE POINTE FARMS, MICHIGAN
Russell A. Alger Branch Museum; The Detroit Institute of Arts: Towards A Buying Public—Objects from All Periods of Art at 10 to 100 Dollars; to Nov. 30.

HARTFORD, CONNECTICUT
Avery Memorial, Wadsworth Athenaeum: Hartford Camera Club; Oct. 16-26. Graphic Arts; Oct. 20-Nov. 1. Color in Industry; Nov. 1-16. Connecticut Water Colors; Nov. 18-Dec. 21.

HAGERSTOWN, MARYLAND
Washington County Museum of Fine Arts: Decennial Celebration Exhibition; to Nov. 2.

HOUSTON, TEXAS
Museum of Fine Arts: 16th Annual Photography Salon; to Oct. 28. Lithographs and Drawings by Ira Moskowitz; Oct. 5-26.

HUNTINGTON, WEST VIRGINIA
Marshall College: Stage Design (AFA). Eastern Water Colorists (AFA); to Oct. 27.

JACKSONVILLE, FLORIDA
WPA Art Center: Sources of Modern Paluting; to Oct. 14. Don Blanning; Oct. 15-28. Paintings by Louese & Jeannette Washburn; Oct. 29-Nov. 12.

JACKSONVILLE, ILLINOIS
Strawn Art Gallery: Argentine Art (AFA); Nov. 2-23.

KANSAS CITY, MISSOURI
Kansas City Art Institute: Staff and Students Show; to Oct. 31.
William Rockhill Nelson Gallery: Paintings and Drawings by Fletcher Martin; to Oct. 31. Chinese Art from Local Collections; to Oct. 31. Slipware and Salt Glaze Ware from the Burnap Collection; to Oct. 31.

LA GRANDE, OREGON
Grande Ronde Valley Art Center: Scenes from the Navajo Country; to Oct. 21.

LAWRENCE, KANSAS
Thayer Museum of Art: Paintings by Vance Kirkland; to Oct. 31. Paintings by Byron Stone; to Nov. 30.

LOS ANGELES, CALIFORNIA
Dalzell Hatfield Galleries: American Water Colors; to Oct. 31. Paintings by Gregory Gluckman; to November 30.
Foundation of Western Art: Trends in Northern California Art; Oct. 15-Nov. 29.
Los Angeles County Museum: Planning Exhibition; Oct. 15-Dec. 1. Paintings by Phil Paradise.

LOUISVILLE, KENTUCKY
J. B. Speed Memorial Museum: Kahnweiler Collection of Oriental Art; to Oct. 31.

MADISON, WISCONSIN
Wisconsin Union; Main Gallery: Paintings by Sylvia Fein & John Wilde; to Nov. 3. 8th Wisconsin Salon; Nov. 5-Dec. 4. *Theater Gallery:* Posters for National Defense; to Nov. 1.

MANCHESTER, NEW HAMPSHIRE
Currier Gallery of Art: Flaherty Photographs and Films. Associated Press Photographs. Oils by Everett Warner. Prints from Uruguay.

MASSILLON, OHIO
Massillon Museum: Art of Tomorrow; to Oct. 31. Modern Furniture; to Oct. 31. Sixth Annual for Local Artists; to Nov. 30.

MEMPHIS, TENNESSEE
Brooks Memorial Art Gallery: Lotus Club Members' work; to Oct. 27. African Life and Art; to Oct. 27. Cleveland Water Color; Nov. 1-26. Water Colors of Interiors by Members of N. Y. Chapter Am. Inst. of Decorators; Nov. 1-26. Contemporary Crafts; Nov. 1-26.

MIDDLETOWN, CONNECTICUT
Olin Library of Wesleyan Univ.: Latin American Printing; to Oct. 25.

MILWAUKEE, WISCONSIN
Milwaukee Art Institute: Oriental Art before 1800; to Oct. 31. Modern Pictures; to Oct. 31. Garvan Silver; Nov. 1-30. Barbizon Paintings; Nov. 1-30. Old Mirrors; Nov. 1-30.

MINNEAPOLIS, MINNESOTA
Minneapolis Institute of Arts: Blankets of the Southwest; to Oct. 31. Paintings by Richard Haines; to Oct. 21. 27th Local Artists' Annual; Nov. 1-Dec. 1.
University of Minnesota: Advertising Art (AFA); to Oct. 24. 1940 All-American Packaging Competition; to Oct. 28. Ceramic Designs and Porcelains by Simon Lissim; to Nov. 2. Modern Stage Designs; to Nov. 3. History of the Theatre; Oct. 23-Dec. 1. International Ceramics and Weaving; Oct. 27-Nov. 22. Work of Southern Highlanders; Nov. 1-25. Historical Survey of Caricature and Satire; Nov. 1-28. Contemporary American Handwoven Textiles; Nov. 2-30. Public Housing in the United States; Nov. 20-Dec. 20.

MONTCLAIR, NEW JERSEY
Montclair Art Museum: Latin American and North American Prints; Bookplates by J. J. Lankes; to Oct. 26. 10th Annual for New Jersey Artists; Nov. 2-30.

MUSKEGON, MICHIGAN
Hackley Art Gallery: Walt Disney; to Oct. 29. European Masters 1450-1850; Oct. 29-Nov. 19. Muskegon Stamp Club Annual; Nov. 19-Dec. 10.

NEWARK, NEW JERSEY
Artists of Today: Work of Gerald Davis; Oct. 13-25. Auction of Members' Work; Nov. 10-22. Work of Maurice Patrick King, Jr.; Nov. 10-22.
Newark Museum: Exhibition Showing Ancient & Contemporary Arts & Life in Peru, Ecuador, Chile; to Dec. 31.
Rabin & Krueger: American Painting Old & New; Oct. & Nov.

NEW HAVEN, CONNECTICUT
Yale University Art Gallery: Contemporary Japanese Prints; Oct. 17-Nov. 1. Contemporary English Painters; Nov. 6-Dec. 9. Early American Pottery & Glass; Oct. 12-Nov. 23. Birds in Textile Design; to Nov. 2.

NEW LONDON, CONNECTICUT
Lyman Allyn Museum: Modern Posters; to Oct. 18. The American Dance; Oct. 20-Nov. 10. American Negro Graphic Art; Nov. 10-Dec. 7.

NEW ORLEANS, LOUISIANA
Art Association of New Orleans: Louisiana State Annual; to Oct. 29. Murals by Candido Portinari; Tragic Journey of the Great Polish Artist Czermanski; Nov.
Gallery of the Arts & Crafts Club: Members Exhibition; to Oct. 31.

NEW YORK, NEW YORK
American British Art Center, 44 W. 56th St.: Paintings & Drawings by Artist Members; Oct. 14-Nov. 8.
American Fine Arts Galleries, 215 W. 57th St.: Allied Artists of America Annual; Nov. 1-15.
Argent Galleries, 42 W. 57th St.: Paintings by Mary P. Taylor, Edith Morehouse, Annie Stein; to Oct. 25. Paintings by the Nat'l Ass'n of Women Artists; Oct. 27-Nov. 8.
Associated American Artists, 711 5th Ave.: New Water Colors & Drawings by George Grosz; to Nov. 1. An American Group; to Oct. 25. Paintings by Aaron Bohrod; Oct. 27-Nov. 15. Paintings by Robert Philipp; Nov. 17-Dec. 6. Christmas Gift Art Show $5-$500; Nov. 17-Dec. 24.
Avery Architectural Library, Columbia University: Forerunners of Contemporary Architecture; to Oct. 24. Architectural drawings by A. J. Davis; Oct. 24-Nov. 26.
Barbizon Plaza Art Galleries, 101 W. 58th St.: Oils & Water Colors by Jacobson, T. Oscar Maine, Edward Sundquist, John Thomason, Arthur Tilgner, Oscar Ralph Weidhaas; to Oct. 20.
Bland Gallery Inc., 45 E. 57th St.: Early American Prints & Paintings; to Oct. 31.
Mortimer Brandt Gallery, 50 E. 57th St.: Old Master Paintings; to Nov. 1.
Bonestell Gallery, 106 E. 57th St.: Ballet drawings by A Wallcowitz; to Oct. 25.
Buchholz Gallery, 32 E. 57th St.: Karl Zerbe; Oct. 13-31. Oskar Kokoschka; Nov. 3-22.
Carroll Carstairs, 11 E. 57th St.: Modern French Paintings; to Oct. 31.
Clay Club Gallery, 4 W. 8th St.: Sculpture by Leo Amino; Oct. 3-Nov. 1.
Collectors of American Art, Inc., 38 W. 57th St.: American Group; to Oct. 31.
Contemporary Arts, 38 W. 57th St.: Paintings by Ruth Chaney; to Oct. 24. Paintings by Lawrence Lebduska; Oct. 20-Nov. 7.
Cooper Union Museum for the Arts of Decoration, Cooper Sq. & 7th St.: Collars & Cuffs; Oct. 15-Nov. 29.
Douthitt Gallery, 9 E. 57th St.: Romualdo Locatelli's Scenes of Bali & the South Pacific; Oct. Paintings by Remington, Russell, & West; Nov.
Downtown Gallery, 43 E. 51 St.: Group Show of American Art, 1941. Paintings & Sculpture; to Nov. 1. Paintings by Bernard Karfiol; Nov. 4-29.
Durand-Ruel Inc., 12 E. 57th St.: Late 19th-Century French Paintings.
Ward Eggleston Galleries, 161 W. 57th St.: Annual Group of Contemporary Paintings; to Oct. 25. Italian Masters; Nov.

(Continued on page 450)

PEOPLE IN ART

At their last meeting the Trustees of The American Federation of Arts elected three new members: **Sumner McK. Crosby, Bartlett H. Hayes, Jr.,** and **Edward W. Root.** Mr. Crosby who teaches the history of art at Yale is the new president of the College Art Association of America. Under his leadership the Association is again applying itself to the specific problems of scholarship and teaching method implied by its name and its membership. Mr. Hayes succeeded Charles H. Sawyer as director of the Addison Gallery at Andover. Already his work there is getting national attention. Mr. Root, son of Elihu Root, a founder of the Federation, is himself a discerning collector.

George C. Vaillant, former Associate Curator of Mexican Archeology at the American Museum of Natural History, takes up his new duties this Fall as Director of another old and honorable institution, the University Museum in Philadelphia. Dr. Vaillant attended Phillips Academy, Andover, and Harvard University, where he was graduated in 1922. His archeological field work began in 1919, in Mexico. He was a field assistant on expeditions in Arizona and New Mexico in 1921, 1922, and again in 1925. In 1923-24 he was engaged in archeological research in Egypt, in 1926 in Yucatan, and from 1928 to 1936 was in charge of the Valley of Mexico excavations for the American Museum of Natural History. Besides a number of anthropological papers, Dr. Vaillant is the author of *Indian Arts in North America,* published by Harper's in 1939, and *Aztecs of Mexico,* published this Fall by Doubleday, Doran.

Thomas J. Watson, whose important role in the field of contemporary American art is too well known to require comment here, has accepted the Chairmanship of the second National Art Week, which is to be held from November 17 to 23.

Blake-More Godwin, Director of the Toledo Museum of Art, is now in Chile collecting material for an exhibition to be shown at his institution.

William Germain Dooley, well known as art critic of the now defunct *Boston Evening Transcript,* has become head of the Extension Division of the Boston Museum of Fine Arts. He succeeds **Mrs. Anne Holliday Webb,** who resigned after many years of able service.

Philip Guston has been appointed instructor in painting at the University of Iowa, succeeding **Fletcher Martin** who in turn replaced **Thomas H. Benton** at the Kansas City Art Institute, as previously announced. Guston was born in Montreal, Canada, in 1913, and has been living in New York. He studied at the Otis Art Institute in Los Angeles, California. He is represented by murals in the University of Michoacan, Mexico; Los Angeles Sanitarium, Duarte, California; the Post Office at Commerce, Georgia.

Francis W. Robinson is now Acting Curator of Alger House, branch of the Detroit Institute of Arts, and also Curator of European Art at the Institute. He succeeds **John S. Newberry,** who resigned recently. **Sherman Lee,** formerly of the Cleveland Museum of Art, has been appointed Assistant Curator, and will also be Curator of Oriental Art at the Institute.

Richard Freeman, former pupil of Theodore Sizer at the Yale School of the Fine Arts, has been appointed Director of the Flint Institute of Arts, Flint, Michigan. He took up his duties in September.

Eva Ingersoll Gatling is now Curator of the Montgomery Museum of Fine Arts, Montgomery, Alabama.

Huger Elliott resigned this summer from his post as Director of Educational Work at the Metropolitan Museum, after seventeen years of distinguished service. **Richard F. Bach,** Director of the Department of Industrial Relations since 1928, and member of the Museum staff for twenty-three years, has been appointed Dean of a newly created single department of education and museum extension, organized to coordinate all the museum's various services, to schools, colleges, and institutions of the city, and to industry and commerce. **Roberta M. Fansler,** an instructor at the Museum since 1927, has been appointed Assistant Dean,

(Continued on page 451)

AMERICA'S LOUVRE

THE NATIONAL GALLERY OF ART IN WASHINGTON contains some of the most important works of Art in this country. A set of seventy selected subjects have been reproduced by The University Prints. Priced at $1.00, they come in a new and attractive container which permits the prints to be used and kept as though bound in a book. Size 5½ by 8 inches. Individual prints are 1½ cents each. Send one dollar for the set.

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OCTOBER EXHIBITIONS

(Continued from page 448)

Ferargil Galleries, 63 E. 57th St.: Colonial & Early American Paintings; to Oct. 19. Water Colors by De Hirsh Margules; to Oct. 28.

Fifteen Gallery, 37 W. 57th St.: Water Colors & Sculpture by Gallery Group; Oct. 20-Nov. 1.

460 Park Avenue Gallery, 460 Park Ave.: Paintings by Rose Kuper; Oct. 13-Oct. 25.

Gallery of Modern Art, 18 E. 57th St.: Contemporary American, 19th & 20th Century French Paintings.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Annual Founder's Exhibition; to Nov. 13. Latin American Prints; to Oct. 20.

Grolier Club, 47 E. 60th St.: Robert Louis Stevenson; Oct. 17-31.

Harlow, Keppel & Co., 670 5th Ave.: Fine Prints by Old & Modern Masters; Oct. Water Colors by Dwight Shepler; Nov. 1-23. Etchings & Drawings by Kerr Eby; Nov. 25-Dec. 25.

Holland House Corporation of the Netherlands, 10 Rockefeller Plaza: Paintings of the Netherlands & the Sea.

M. Knoedler, 16 E. 57th St.: Blake Water Colors for Pilgrim's Progress; Oct. 20-Nov. 8.

Kraushaar Galleries, 730 5th Ave.: Paintings & Water Colors by American Artists; to Oct. 25. Recent work by Russell Cowles; Oct. 27-Nov. 15. American Drawings.

Robert-Lee Gallery, Inc., 69 E. 57th St.: Japanese Prints, 18th & 19th Centuries; to Nov. 1.

John Levy Galleries, 11 E. 57th St.: The Story-telling Picture; to Oct. 25.

Macbeth Gallery, 11 E. 57th St.: Recent Water Colors by Andrew Wyeth; to Oct. 27.

Guy Mayer Gallery, 41 E. 57th St.: F. W. Benson Retrospective; Oct. 13-Nov. 2.

Metropolitan Museum of Art, 5th Ave. & 82nd St.: Contemporary American Water Colors from Art Institute of Chicago; from Oct. 16. Australian Paintings; Nov.

Milch Galleries, 108 W. 57th St.: Contemporary American Paintings by Gallery Group.

Morton Galleries, 130 W. 57th St.: Water Color Annual; to Oct. 25. Oils & Water Colors by Helen Tompkins; Oct. 27 to Nov. 8.

Museum of the City of New York, 5th Ave. at 103rd St.: Fifty Portraits of the Theatre by Arnold Genthe; from Oct. 7. The Great Fire of London, 1940; from Nov. 10.

Museum of Modern Art, 11 W. 53rd St.: Furniture & Furnishings; to Nov. 9. Dali & Miro Retrospective; Nov. 19-Jan. 18. Georges Grosz Retrospective; to Nov. 26. Architectural Work of Eric Mendelsohn; from Nov. 26.

New York Historical Society, 170 Central Pk. West: American Scenes & Events Printed on Textiles; to Nov. 30.

New York Public Library, 5th Ave. & 42nd St.: 20th Century British Print Makers.

Orrefors Galleries, 5 East 57th St.: Modern Decorative Techniques by Joep Nicolas; Oct. 15-Nov. 1.

James St. L. O'Toole, 24 E. 64th St.: Animal Sculpture by Thomas Frelinghuysen; Oct. 14-31.

Georgette Passedoit Gallery, 121 E. 57th St.: Paintings by Elizabeth Lapinère to Oct. 25. Sculpture by José de Creeft; Nov.

Pen & Brush, 16 E. 10th St.: Members' Oils and Sculpture; Nov. 3-29.

Perls Galleries Inc., 32 E. 58th St.: Paintings by Frederick Haucke; to Oct. 31.

Pierpont Morgan Library, 33 E. 36th St.: Manuscripts, Drawings, Printed Books, & Jewelled Bookcovers.

Primitive Arts Gallery, 54 Greenwich Ave.: Children's Illustrated Books; to Nov. 1.

Riverside Museum, Riverside Drive at 103rd St.: Paintings, Sculpture & Prints by Chicago Society of Artists; to Nov. 9. Water Colors of Pre-Columbian Art of Peru by Dr. Constantino Malinovsky; to Nov. 9.

Uptown Gallery, 249 W. End Ave.: Contemporary American Artists; Oct.

Vendome Art Galleries, 23 W. 56th St.: Group Shows of Oils and Water Colors.

Wakefield Gallery, 54 E. 55th St.: "Love in Art"; to Oct. 14. Water Colors by DeWitt Peters; Oct. 16-Nov. 1. Oils by Edward Melcarth; Nov. 3-18. Drawings & Paintings by Alfonso Ossorio; Nov. 19-Dec. 6.

Wells Gallery, 65 E. 57th St.: Early Chinese Art; to Oct. 30.

Whitney Museum of American Art, 10 W. 8th St.: Work by Pupils of the Little Red School House; to Oct. 29.

Wildenstein & Co., Inc., 19 E. 64th St.: Drawings & Sculpture by Ossip Zadkine; to Oct. 25. Paintings by Vlaminck & Waldo Peirce; Oct. 29-Nov. 15.

NORFOLK, VIRGINIA

Norfolk Museum of Arts & Sciences: Photographs of 50 Famous Fine Prints; to Oct. 19. Paintings by Zoltan Sepeshy; Nov. 2-23. Paintings by Stephen Reid; Nov. 9-30. Oils by Patricia Thraves; Nov. 16-Dec. 7.

NORWICH, CONNECTICUT

Slater Memorial Museum: Water Colors by Frederic Whitaker; to Oct. 15. Wall Papers from Nancy McClellan, Inc.; Oct. 15-Nov. 1. Associated American Artists' Gelatone Reproductions of American Paintings; Nov. 1-15. Fifty Prints from Uruguay; Nov. 15-Dec. 1.

OKLAHOMA CITY, OKLAHOMA

Oklahoma WPA Art Center: Water Colors by Craemer Kittredge.

OLIVET, MICHIGAN

Olivet College: Colored Lithographs & Woodcuts by Georges Rouault; Oct. 13-27. Original Drawings for Theatre Designs, Baroque through Neo-classic; Oct. 27-Nov. 10.

OMAHA, NEBRASKA

Society of Liberal Arts, Joslyn Memorial: An American Group (AFA); to Nov. 30.

OSHKOSH, WISCONSIN

Oshkosh Public Museum: Paintings by Alice Thevin; to Oct. 31. Pastels by Southern Artists; to Nov. 30.

OTTUMWA, IOWA

Ottumwa Art Center: Iowa WPA Art Program Staff Show; Oct. 10-25. Student Exhibit; Nov. 1-15.

PARKERSBURG, WEST VIRGINIA

Junior League Gallery: American Illustrator's Show (AFA); to Oct. 23.

PEORIA, ILLINOIS

Peoria Public Library: Photography by Henry Rauch; to Oct. 15. Water Colors by Hariett Stevens; Oct. 15-31. Oils by P. R. McIntosh; Nov. 1-30.

PHILADELPHIA, PENNSYLVANIA

Art Alliance: Artist Families; to Nov. 2. Decorators Show; from Oct. 15.

Pennsylvania Academy of the Fine Arts: Philadelphia Water Color and Print Annual; Nov. 2-Dec. 7. Pennsylvania Society of Miniature Painters Annual; Nov. 2-Dec. 7.

PITTSBURGH, PENNSYLVANIA

Department of Fine Arts, Carnegie Institute: Directions in American Painting; Oct. 23-Dec. 14.

PITTSFIELD, MASSACHUSETTS

The Berkshire Museum: Paintings by Frederick Thompson; to Oct. 31. Water Colors from the Massachusetts Art Project; Oct. Berkshire Invitation Salon of Photographs; Oct. 15-Nov. 6.

PLAINFIELD, NEW JERSEY

Art Ass'n: Sales Show for Collectors (AFA); to Oct. 15.

PORTLAND, OREGON

Portland Art Museum: Ladd Collection of Japanese Prints; Oct. 15-Nov. 15. Twelve Oregon Painters; Nov.

POTSDAM, NEW YORK

Art Study Club: Contemporary Prints (AFA); to Oct. 22.

PROVIDENCE, RHODE ISLAND

Providence Art Club: Pencil Drawings & Water Colors by Helen Grose; Oct. 14-26. Water Colors by Frederic Whitaker; Oct. 28-Nov. 9. Water Colors by Robert K. Stephens; Nov. 10-23. 63rd Annual Exhibition; Nov. 25-Dec. 7.

Museum of Art, Rhode Island School of Design: Miniature Rooms by Mrs. James Ward Thorne. National Salon of Photography; Nov. 16-30.

RICHMOND, INDIANA

New Senior High School: Richmond Painters Annual; Nov.

RICHMOND, VIRGINIA

Museum of Fine Arts: Carnegie Art Appreciation Exhibit.

Valentine Museum: Virginia Printmakers Biennial; Oct. 17-Nov. 14. British Fifty Books of the Year; Oct. 15-Oct. 29.

Virginia Museum of Fine Arts: Paintings by Alvin Hattorf; Oct. 17-Nov. 6. Paintings by Esther Day; Oct. 24-Nov. 13. Paintings by Jeanne Begien; Nov. 7-30. Paintings by Jewett Campbell; Nov. 14-30.

ROCHESTER, NEW YORK

Memorial Art Gallery: Corcoran Biennial Show (AFA); to Oct. 26.

Public Library: American Illustrators (AFA); Nov. 2-30.

ROCKFORD, ILLINOIS

Rockford Art Association: Paintings by John Sloan; to Nov. 2. Rockford and Vicinity Young Artists Annual; to Nov. 2. Water Colors by Eastern Artists (AFA); Nov. 3-16. University of Illinois Faculty Work; Nov. 17-30.

SACRAMENTO, CALIFORNIA

E. B. Crocker Art Gallery: Portraits of Children (AFA); to Oct. 26. Five Centuries of Children's Work; Oct. Nat'l Sculpture Society Photographs; Nov. Water Colors by Marjorie Webster; Nov.

SAGINAW, MICHIGAN

Junior League: Uncommissioned Portraits (AFA); to Oct. 26.

SAINT LOUIS, MISSOURI

City Art Museum: Missouri Annual; to Nov. 30. Weavers Guild of St. Louis; to Nov. 30.

SAINT PAUL, MINNESOTA

Gallery & School: Western Water Colorists (AFA); to Oct. 21. Uncommissioned Portraits (AFA). Wood Sculptures (AFA); Nov. 2-23.

SALEM, OREGON

Salem Art Center: The Rodeo, Water Colors by Julius Twehy; to Oct. 24.

SAN ANTONIO, TEXAS

Witte Memorial Museum: Paintings by Hari Kidd; to Oct. 18. Old Indian Blankets from Seeley Collection; Oct. 20-30.

SAN DIEGO, CALIFORNIA

Fine Arts Gallery: Art Guild Graphic Work; Oct. C. A. Fries Memorial; Oct. Hogarth, Rawlinson & Cruikshank Drawings; Oct. Charles Aiken Paintings; Oct. San Diego Stamp Show; Oct. 15-31. American 18th Century Furniture; Nov. Art Guild Annual; late Nov. Paintings by Margot Rocle; Nov. Prints; Nov.

SAN FRANCISCO, CALIFORNIA

California Palace of the Legion of Honor: Paintings & Drawings by Daniel Rhodes; to Oct. 22. Paintings by Manuel Tolegian; from Oct. 6. Wood Engravings of Fashions from 1850-1890; from Oct. 13. Old Master Drawings from Backus Collection; from Oct. 13. Caricatures by Arthur Szyk; from Oct. 20.

M. H. de Young Memorial Museum: Painting of France Since the French Revolution; to Oct. 31.

SAN MARINO, CALIFORNIA

Henry E. Huntington Library and Art Gallery: Conquest of the Air; from Nov. 1.

SANTA BARBARA, CALIFORNIA

Santa Barbara Museum of Art: Monet, Pissarro, & Sisley; to Oct. 15. Loans & Acquisitions; Oct. & Nov. Paintings by Clarence Hinkle; to Oct. 31. Paintings from Corot to Coubine; to Nov. 30.

SANTA FE, NEW MEXICO

Art Gallery of the Museum of New Mexico: Paintings by C. L. Ramme, Ed Garman, Lewis Maurer, J. L. Montoyo, Yukio Tashiro, Helmuth Naumer, Maud Martin; to Oct. 31. Art Department, Woman's Club of Albuquerque; to Nov. 30.

SCRANTON, PENNSYLVANIA

Everhart Museum of Natural History, Science, & Art: Self Portraiture Through the Ages; to Oct. 31. Lackawanna County Artists; Nov. Paintings by Herman Maril; Nov. 100 Prints; Nov.

SEATTLE, WASHINGTON

Seattle Art Museum: Northwest Artists Annual; to Nov. 2. Work by Women Painters of Washington; to Nov. 2. Northwest Printmakers' Permanent Collection; to Nov. 2. Paintings by Vincent Van Gogh; Nov. 5-Dec. 7. Mrs. Thorne's Miniature Rooms; Nov. 5-Dec. 7. Work by William Lee Cumming; Nov. 5-Dec. 7.

SEWANEE, TENNESSEE

Art Gallery of the University of the South: Local Artists; to Oct. 22. Sculpture by Walker Hancock; Nov. 4-18.

SHREVEPORT, LOUISIANA

State Art Gallery: No Jury Show; to Oct. 31. Shreveport Art Club Annual; Nov. 2-22.

SIOUX CITY, IOWA

Sioux City Art Center: Paintings by Oklahoma Indian Artists; Oct. Paintings by Dwight Kirsch, Kady Faulkner, & Leonard Thiessen; Oct. Paintings from WPA Art Program; Oct. Lithographs by Max Ballinger; Nov.

SPOKANE, WASHINGTON

Spokane Art Center, Inc.: Comedy & Tragedy, WPA Exhibition; to Oct. 17.

SPRINGFIELD, MASSACHUSETTS

George Walter Vincent Smith Art Gallery: Soldier-Artists Work; Oct. 11-29. Paintings by Adolph Monticelli; Nov. 2-23.

Springfield Museum of Fine Arts: Architecture, Old & New; Oct. Ecclesiastical Arts; Nov. 7-Dec. 14.

SPRINGFIELD, MISSOURI

Springfield Art Museum: Redfern Color Prints; to Oct. 25. Rembrandt Portrait Reproductions; to Oct. 25. Reproductions from the National Gallery; Nov. 1-30. Japanese Prints; Nov. 1-30.

STATE COLLEGE, PENNSYLVANIA

College Art Gallery: Fifteen American Sculptors; Nov.

STATEN ISLAND, NEW YORK

Staten Island Institute of Art & Sciences: Work of Staten Island Art Association; to Oct. 30.

SYRACUSE, NEW YORK

Syracuse Museum of Fine Arts: Contemporary Ceramics of the Western Hemisphere; Oct. 19-Nov. 16.

TACOMA, WASHINGTON

Tacoma Art Association: Fourteen Van Gogh Paintings from the Netherlands; Oct. 15-30.

TOPEKA, KANSAS

Community Art Center: Water Colors; to Oct. 31. Oils by Grace Churchill Sargent; Nov. 1-30. Topeka Art Fair Sales Exhibit; Nov. 1-30.

TULSA, OKLAHOMA

Philbrook Art Museum: Phases of Western History—the Artists' Record; to Dec. 31.

UNIVERSITY, VIRGINIA

University Gallery: Stage Design (AFA); Nov. 10-Dec. 1.

UTICA, NEW YORK

Munson-Williams-Proctor Institute: Water Colors by Robert Blair. Prints by Käthe Kollwitz (AFA). Childrens Paintings. Stamps. Photographs. Barlach's "Singing Man"; to Oct. 31.

WASHINGTON, D. C.

Children's Art Gallery; Allocations Gallery: Ceramics by the D. C. Art Unit, WPA. Summer class work.

National Gallery of Art: Australian Painting.

Pan-American Union: Latin American Silver; Oct. 15-Nov. 15.

WILLIAMSTOWN, MASSACHUSETTS

Lawrence Art Museum: Art of the American Negro (AFA); Nov. 2-23.

WILMINGTON, DELAWARE

Wilmington Society of the Fine Arts: Work by Delaware Craftsmen.

WILMINGTON, NORTH CAROLINA

Wilmington WPA Museum of Art: Oils by WPA Artists; Oct. 13-Nov. 3. "Industry," Water Colors by California Artists; Nov. 3-24.

WORCESTER, MASSACHUSETTS

Worcester Art Museum: American Indian Art; Oct. 22-Nov. 23.

YONKERS, NEW YORK

Hudson River Museum at Yonkers: Arts & Crafts of Playground Children; to Oct. 15. Photographs by Children; Oct. 15-30.

YOUNGSTOWN, OHIO

Butler Art Institute: Oils, Water Colors, & Drawings by Zoltan Sepeshy; to Oct. 26. Work by Mr. & Mrs. Hugh Olmes; to Nov. 2. Prints from Youngstown Collections; to Oct. 26. First & Last Paintings by Youngstown Artists; Oct. 17-Nov. 9. Western Water Colors (AFA); Oct. 31-Nov. 23. Prints by J. H. Hanna; Oct. 31-Nov. 16. Pictures of Old Vermont Buildings; Nov. 7-Dec. 7.

WHERE TO EXHIBIT

NATIONAL

41ST ANNUAL: NEW YORK SOCIETY OF CERAMIC ARTS
Oct. 27-Nov. 20. *Barbizon-Plaza Art Galleries,* 101 E. 58th St. Open to all ceramic artists. Media: pottery, tiles, terra cotta, glass, stained glass, enameled metals. Jury. Entry cards & work due Oct. 23. Hilda Davis, Exhibition Chairman, 103 Park Ave., New York, N. Y.

28TH ANNUAL OF ALLIED ARTISTS OF AMERICA: NEW YORK CITY
Nov. 1-15. *Fine Arts Galleries,* 215 W. 57th St. Open to all artists. Media: oil, water color, sculpture, mural sketches. Jury. Medals & Cash prizes. Entry cards due Oct. 15; work Oct. 27. Harry E. Olsen, Secretary, 321 E. 44th St., New York, N. Y.

48TH ANNUAL OF AMERICAN ART: CINCINNATI ART MUSEUM
Nov. 8-Dec. 7. *Cincinnati Art Museum.* Open to living American artists. Media: oil, water color, sculpture. Jury. Entry cards due Oct. 14; work Oct. 20. Walter H. Siple, Director, Cincinnati Art Museum, Eden Park, Cincinnati, O.

3RD ANNUAL: THE AMERICAN VETERANS SOCIETY OF ARTISTS, NEW YORK
Nov. 11-29. *Fine Arts Building,* 215 W. 57th St. Open to American citizens serving in the U. S. or Allied armed forces Apr. 6, 1917-Nov. 11, 1918. Up to four entries may be submitted. Media: oil, water color, prints, sculptures. Jury. Purchase & cash prizes. Entry cards & fees due Nov. 1; work Nov. 5. Frederic Williams, Exhibition Chairman, American Veterans Society of Artists, 58 W. 57th St., New York, N. Y.

CHRISTMAS EXHIBITION: AMERICAN DESIGNER-CRAFTSMEN, NEW YORK
November. *Gallery of the Artist-Craftsman,* 64 E. 55th St. Open to all artists working in U. S. & Americans elsewhere. Media: wood, glass, ceramics, mosaics, textiles, enamels, metal, etc. Jury. Fellowship awarded. Peter Bittermann, President, American Designer-Craftsmen, 64 E. 55th St., New York, N. Y.

2ND TRAVELING ANNUAL: AMERICAN MONOTYPE SOCIETY, WOLCOTTVILLE
Nov. 15, 1941-Dec. 31, 1942. Tours an eastern & a western circuit. Open to artists living in U. S. Media: all monotypes. Jury. Purchase & other small prizes. Entry cards & work due Nov. 1. Paul W. Ashby, American Monotype Society, Wolcottville, Ind.

21ST ANNUAL: CALIFORNIA WATER COLOR SOCIETY
Nov. 18-Dec. 9, *San Francisco Museum of Art.* Jan. 9-Feb. 22, *Los Angeles County Museum.* Open to all artists on payment of fees. Work must not have been exhibited previously in California. Four entries may be submitted, but only one shown. Media: water color, pastel, gouache. Jury. Purchase, cash & merchandise prizes. Louise Ballard, Curator of Art, Los Angles County Museum, Los Angeles, Calif.

3RD LITHOGRAPHY ANNUAL: OKLAHOMA WPA ART CENTER
Dec. 7-31. *Municipal Auditorium,* Oklahoma City. Open to living American artists. Two works may be shown. Medium: black & white lithograph. Jury. Cash & purchase prizes. Entry cards due Nov. 10; work Nov. 17. Nan Sheets, Director, Oklahoma WPA Art Program, Municipal Auditorium, Oklahoma City, Okla.

CONTEMPORARY AMERICAN HANDWOVEN TEXTILES
Jan. 2, 1942-Jan. 1944. Circulates through 20 galleries in United States & Canada. Open to American handweavers. Medium: handwoven textile. Jury. Cash prizes. Entry cards due Dec. 1; work, Dec. 31. Lou Tate, Director, Contemporary American Handwoven Textiles, 1725 Third St., Louisville, Ky.

50TH ANNUAL: NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC., NEW YORK
Jan. 5-26. *Fine Arts Building,* 215 W. 57th St. Open to members. Media: all. Jury. Cash prizes: $1500. Work due Dec. 26. Josephine Droege, Executive Secretary, National Association of Women Artists, 42 W. 57th St., New York, N. Y.

ANNUAL EXHIBITION: SWEDISH-AMERICAN ART ASSOCIATION, CHICAGO
Jan. 24-Feb. 19. *Club Woman's Bureau, Mandel Brothers,* Chicago. Open to living Swedish-American artists & artists of Swedish descent. Media: oil, water color, graphic arts, sculpture. Jury. Purchase prize. Entry cards due Jan. 10. Mae S. Larsen, Exhibition Chairman, Swedish-American Art Association, 4437 N. Francisco Ave., Chicago, Ill.

137TH PAINTING & SCULPTURE ANNUAL: PENNSYLVANIA ACADEMY OF THE FINE ARTS
Jan. 25-Feb. 28. *Pennsylvania Academy of the Fine Arts,* Philadelphia. Open to American citizens. Work must not have been exhibited previously in Philadelphia. Media: oil, sculpture. Jury. Cash prizes & medals. Joseph T. Fraser, Jr., Secretary, Pennsylvania Academy of the Fine Arts, Broad & Cherry St., Philadelphia, Pa.

36TH AMERICAN PAINTING ANNUAL: CITY ART MUSEUM OF ST. LOUIS
Jan. 25-Feb. 28. *City Art Museum.* Open to American artists. Media: oil, tempora. Perry T. Rathbone, Director, City Art Museum, Forest Park, St. Louis, Mo.

ANNUAL EXHIBITION: AMERICAN SOCIETY OF MINIATURE PAINTERS, NEW YORK
Jan. 28-Feb. 15. *Grand Central Art Galleries,* 15 Vanderbilt Ave. Open to all miniature artists. Jury. Medal. Entry cards & work due Jan. 17. Cornelia Hildebrandt, Secretary, American Society of Miniature Painters, 306 E. 51st St., New York, N. Y.

WATER COLOR & PASTEL ANNUAL: AMERICAN WATER COLOR SOCIETY
February. *Society Headquarters,* 3 E. 89th St. Open to all artists. Media: water color, pastel. Jury. Purchase & cash prizes, & medal. Harry De Maine, Secretary, American Water Color Society, 428 Lafayette St., New York, N. Y.

MEMBERS ANNUAL: ART ASSOCIATION OF NEW ORLEANS
March. *Isaac Delgado Museum,* New Orleans. Open to all artists, upon payment of membership fee. Media: oil, pastel, tempora, water color, etching, artistic crafts,

(Continued on page 452)

(Continued from page 449)

to be in charge of the coordination of the teaching curriculum with the general program of curatorial activity and research. Mr. Bach will continue his direction of circulating exhibitions and industrial relations. **Alfred Busselle, Jr.,** will have charge of the newly created Junior Museum and the general guide service. **Alice L. Felton** will take care of visual lending material, and **Edwin L. M. Taggart** of radio, television, and motion pictures.

NEW YORK LETTER

(Continued from page 431)

water colors of pre-Columbian art in Peru, by Constantine Malinovsky, and paintings, sculptures, and prints by the Chicago Society of Artists, running into November. Continuing the exploitation of South American material, in which Porter has pioneered, a later show will consist of one hundred and fifty selected prints by South American artists, to be followed by a poster exhibition in which all the examples will be brought from south of the Panama Canal.

Following up his remarkably successful exhibition of the work of Eastman Johnson at the Brooklyn Museum a couple of years ago, John I. H. Baur, curator of paintings, will put on early in the year a show of paintings by Quidor and Mount which promises to be one of the events of the local season.

Outstanding among one-man shows will be the display of recent work by Marsden Hartley projected by the Macbeth Gallery. Judging from advance examples, I should say that the veteran artist still has some surprises up his sleeve and has lost nothing of his perennial youth and vigor.

As for the usual annual group exhibitions, such as An American Group, the Academy, and the Independents, so far as one can learn at this time they will go on as before.

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MAGAZINE OF ART *leads the field*

WHERE TO EXHIBIT

(Continued from page 451)

sculpture, etc. Jury. Cash prizes. Entry cards & work due end of February. Horace Russ, Exhibition Chairman, Art Association of New Orleans, Delgado Museum, New Orleans, La.

REGIONAL

EAST

PAINTINGS BY DELAWARE ARTISTS & MEMBERS OF WILMINGTON SOCIETY OF THE FINE ARTS

Nov. 24-Dec. 31. *Delaware Art Center.* Open to Delaware artists, members of Society & pupils of Howard Pyle. Media: oil & sculpture. Jury. Purchase & cash prizes. Entry cards & works due Nov. 17. Frank E. Schoonover, Chairman of Committee, Wilmington Society of the Fine Arts, Park Dr. at Woodlawn Ave., Wilmington, Del.

9TH ELMIRA ANNUAL: ARNOT ART GALLERY

Dec. 2-28. *Arnot Art Gallery, Elmira.* Open to artists living Elmira & vicinity. Two entries may be shown. Media: all painting, clay, wood, bronze, ceramics. No jury. Entry cards & work due Nov. 26. Jeannette M. Diven, Director, Arnot Art Gallery, 235 Lake St., Elmira, N. Y.

5TH UTICA & CENTRAL NEW YORK ANNUAL: MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA

Feb. 1-Mar. 10. *Munson-Williams-Proctor Institute,* Utica. Open to artists living within 100 miles of Utica. Only one entry may be submitted. Media: all. No jury except for awards. Entry cards & work due Jan. 19. Arthur J. Derbyshire, Director, Community Arts Program, 312 Genesee St., Utica, N. Y.

HARTFORD WOMEN ARTISTS ANNUAL: HARTFORD SOCIETY OF WOMEN PAINTERS

February. *Morgan Memorial,* Hartford. Open to women living within 25 miles of Hartford. Media: oil, water color, pastel, black & white. Jury. Cash prize. Muriel Alvord, Secretary, Hartford Society of Women Painters, 1033 Prospect Ave., Hartford, Conn.

32ND ANNUAL: ASSOCIATED ARTISTS OF PITTSBURGH

February & March. *Pittsburgh Playhouse,* 222 Craft Ave. Open to artists living in Pittsburgh, on payment of membership fee. Media: oil, water color, black & white, sculpture, crafts. Jury. Prizes. Earl Crawford, Secretary, Associated Artists of Pittsburgh, 222 Craft Ave., Pittsburgh, Pa.

SOUTH

1ST ANNUAL TEXAS PRINT: DALLAS

Nov. 2-30. *Dallas Museum of Fine Arts,* Dallas, Tex. Open to any print maker who has maintained legal residence in Texas for one year prior to exhibition. Media: all prints. Up to four prints may be submitted. Jury. Purchase & cash prizes. Entry cards due Oct. 25; work Oct. 26. Mrs. John Morgan, President, The Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

ANNUAL MEMBERS EXHIBITION: SHREVEPORT ART CLUB

Nov. 1-28. *State Art Gallery,* Shreveport, La. Open to members (membership open to artists residing in South, dues $1.00). Media: all. Jury. Entry cards due Oct. 15; work Oct. 18. E. J. Whetzle, President, Shreveport Art Club, 3015 Greenwood Rd., Shreveport, La.

NORTH CAROLINA ARTISTS' EXHIBITION: CHAPEL HILL

Nov. 2-23. *Person Hall Art Gallery.* Open to artists resident in state for at least two years. Works must have been executed since January 1940. Media: oil, water color, drawing, pastel, print, sculpture. Jury. Entry cards & work due Oct. 27. John V. Allcott, Head of Department of Art, Person Hall Art Gallery, Chapel Hill, N. C.

PAINTING & SCULPTURE ANNUAL: SOCIETY OF WASHINGTON ARTISTS

Jan. 27-Mar. 2. *Corcoran Gallery of Art,* Washington. Open to artists living in the District of Columbia, Maryland, & Virginia. Media: oil, sculpture. Jury. Medals. Dorothy M. Davidson, Secretary, Society of Washington Artists, 1825 F St., N. W., Washington, D. C.

THREE COUNTY SHOW: ATLANTA ART ASSOCIATION & HIGH MUSEUM OF ART

Feb. 1-15. *High Museum of Art,* Atlanta. Open to artists living in Fulton, DeKalb, & Cobb counties, Georgia. Three entries may be submitted. Media: oil, water color, graphic art, sculpture. Jury. Merchandise prizes. Entry cards & work due Jan. 24. L. P. Skidmore, Director, High Museum of Art, Atlanta, Ga.

10TH CUMBERLAND VALLEY ANNUAL: WASHINGTON COUNTY MUSEUM OF FINE ARTS

Feb. 1-28. *Washington County Museum of Fine Arts,* Hagerstown. Open to artists living south of Harrisburg, Pa., west of Frederick, Md., north of Winchester, Va., & east of Cumberland, Md. Two entries may be submitted. Work must have been executed during the previous year. Media: oil, water color, graphic arts, sculpture. No jury. Cash prizes. Entry cards due Jan. 1; work Jan. 15. Dr. John Richard Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

22ND ANNUAL: SOUTHERN STATES ART LEAGUE, ATHENS

Apr. 9-30. Athens, Ga. Open to artists born in the South or resident there two years, on payment of membership fee. Media: oil, water colors, pastels, sculpture, graphic arts, artistic crafts. Jury. Prizes. Entry cards & work due Mar. 12. Ethel Hutson, Secretary-Treasurer, Southern States Art League, 7321 Panola St., New Orleans, La.

MID-WEST

5TH EVERYMAN'S ANNUAL: COLUMBUS ART LEAGUE

Apr. 21-May 5. *Columbus Gallery of Fine Arts.* Media: all. No jury. Prizes. Entry cards & work due Apr. 17. Paul Yeagley, Exhibition Chairman, Columbus Gallery of Fine Arts, Columbus, O.

6TH ANNUAL: MASSILLON MUSEUM

Nov. 1-Dec. 1. *Massillon Museum.* Open to residents & former residents of Stark, Carroll, Columbiana, Holmes, Mahoning, Portage, Summit, Tuscarawas, & Wayne counties, Ohio. Media: all. Jury. Prizes. Work due Oct. 23. Albert E. Hise, Curator, Massillon Museum, Massillon, O.

15TH ANNUAL OHIO PRINT MAKERS: DAYTON ART INSTITUTE

Circulates all year. Open to residents or former residents of Ohio. Media: etching, block print, lithography. Jury. Entry cards due Oct. 13; works Oct. 20. Mary Anderson, Secretary to Director, Dayton Art Institute, Dayton, O.

ANNUAL FOR MICHIGAN ARTISTS: DETROIT

Nov. 14-Dec. 30. *Detroit Institute of Arts.* Open to residents or former residents of Michigan. Jury. Prizes. Entry cards & works due Nov. 1. Clyde H. Burroughs, Director, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, Mich.

8TH WISCONSIN SALON OF ART: MADISON

Nov. 5-Dec. 4. *Wisconsin Union.* Open to artists residing in state for past three years, or for ten years in the past, or who have studied there three years. Media: oil, tempera, water color, graphic, sculpture. Jury. Purchase prizes. Entry cards & works due Oct. 28. Patricia Bennit, Chairman of Gallery Committee, Wisconsin Union, 770 Langdon St., Madison, Wis.

SUMMIT COUNTY ANNUAL: AKRON ART INSTITUTE

Nov. 1-30. *Akron Art Institute.* Open to artists living, working, or studying in Summit County, Ohio. Media: all except poster, sculpture. No jury. Cash prizes for professional, student, & hobby painters. Other awards. W. F. O'Hearn, Exhibition Chairman, 268 S. Main St., Akron, O.

SIX STATES EXHIBITION: SOCIETY OF LIBERAL ARTS, OMAHA

Nov. 29-Dec. 31. *Joslyn Memorial,* Omaha. Open to artists living in Nebraska, Iowa, Missouri, Kansas, Colorado, & South Dakota. Media: oil, water color, prints, drawings, pottery, small sculpture. Multiple jury system. Privilege of one-man show awarded for oil & water color. Entry cards & work due Nov. 8. Mary P. McManus, Secretary to Director, Joslyn Memorial, Omaha, Nebr.

NEW YEAR ANNUAL: BUTLER ART INSTITUTE, YOUNGSTOWN

Jan. 1-Feb. 1. *Butler Art Institute,* Youngstown. Open to residents & former residents of Ohio, Pennsylvania, Virginia, & West Virginia. Three entries in each medium may be submitted. Media: oil, water color. Jury. Purchase & cash prizes. Entry cards & work due Dec. 7. J. G. Butler, III, Director, Butler Art Institute, Youngstown, O.

27TH MINNEAPOLIS ANNUAL: MINNEAPOLIS INSTITUTE OF ARTS

Oct. 31-Nov. 30. *Minneapolis Institute of Arts.* Open to artists living or working in Minneapolis or St. Paul. Media: oil, water color, tempera, drawing, etching, engraving, sculpture. Jury. Cash prizes. Entry cards due Oct. 15; work Oct. 20. Russell A. Plimpton, Director Minneapolis Institute of Art, Minneapolis, Minn.

1ST MISSOURI ANNUAL: CITY ART MUSEUM OF ST. LOUIS

Nov. 1-30. *City Art Museum.* Open to artists living in Missouri or within 50 miles of its borders within the past 12 months. Work must not have been exhibited previously at the museum, & must have been produced within the last five years. Three entries in each media may be submitted, but not more than seven shown. Media: oil, water color, prints, drawings, durable small sculpture. Jury. Work due Oct. 18. James B. Musick, Secretary City Art Museum, Forest Park, St. Louis, Mo.

46TH CHICAGO & VICINITY ANNUAL: ART INSTITUTE OF CHICAGO

Mar. 12-Apr. 26. *Art Institute of Chicago.* Open to artists living within 100 miles of Chicago. Media: oil, sculpture. Jury. Purchase & cash prizes: $1950. Entry cards due Jan. 19; work Feb. 3. Daniel Catton Rich, Director of Fine Arts, Art Institute of Chicago, Chicago, Ill.

WEST

STATE-WIDE ANNUAL: SANTA CRUZ ART LEAGUE

Feb. 1-15. *Civic Auditorium,* Santa Cruz. Open to California artists. Media: oil, water color, pastel. Jury. Purchase & cash prizes. Work due Jan. 23. Margaret F. Rogers, President, Santa Cruz Art League, 99 Pelkington Ave., Santa Cruz, Calif.

3RD TACOMA & SOUTHWEST WASHINGTON ANNUAL: TACOMA ART ASSOCIATION

April. *College of Puget Sound,* Tacoma. Open to artists in Tacoma and counties of Southwest Washington. Media: oil, water color, sculpture. Jury. Cash prizes. Melvin Kohler, Director, Tacoma Art Association, 15th & Warner St., Tacoma, Wash.

SCHOLARSHIPS AND FELLOWSHIPS

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Fellowships for Research, and for Creative Work in the Fine Arts, including Music. Open to men and women from 25-40 years, who are citizens. (In exceptional cases, persons over 40, and non-citizens who are permanent residents may be considered.) 40-60 Fellowships maintained annually. Evidence that candidates are persons of unusual capacity for research, or of unusual and proved creative ability in some one of the fine arts, must be shown, and a definite plan for proposed study or work presented. Stipend varies with project and normally does not exceed $2500 for one year. Appointments are usually for one year but may be renewed, and in special cases may be given for a shorter period. Application on prescribed form due October 15. Final selection of Fellows for 1942-43 will be made in March 1942. Forms may be obtained from Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York, N. Y.

COMPETITIONS

MURALS & SCULPTURE FOR POST OFFICES

Section of Fine Arts, Public Buildings Administration, Federal Works Agency

NATIONAL MURAL COMPETITION:

Illinois. Uptown Postal Station, Chicago. Open to all American artists. Award $4,000. Closing date Dec. 1. Apply to Meyric Rogers, Curator of Decorative Arts & Curator of Industrial Arts, Art Institute of Chicago, Chicago, Ill.

REGIONAL MURAL COMPETITION:

Alaska. Anchorage P. O. and Court House. Open to artists who live in Alaska or who have painted there. Award $4,200. Closing date Oct. 27. Apply to Section of Fine Arts, 7th & D Sts., S. W., Washington, D. C.

REGIONAL SCULPTURE COMPETITIONS:

Hawaii, Honolulu, P. O.—Schofield Barracks Branch. Open to sculptors of Territory of Hawaii, Award $800. Closing date Oct. 25. Apply to Edgar C. Schenck, Director, Honolulu Academy of Arts, Honolulu, Hawaii.

Hawaii. Lihue P. O. Open to sculptors of Territory of Hawaii. Award $800. Closing date Oct. 25. Apply to Edgar C. Schenck, Director, Honolulu Academy of Arts, Honolulu, Hawaii.

Washington. Yakima P. O. and Court House. Open to sculptors of California, Oregon & Washington. Award $1,850. Closing date Oct. 15. Apply to Kenneth Callahan, Curator, Seattle Art Museum, Volunteer Park, Seattle, Wash.

SCULPTURE FOR CATHOLIC WELFARE BUILDING, WASHINGTON, D. C.

Liturgical Arts Society. Competition for a statue approximately fifteen feet high, representing *Christ, the Light of the World,* to be erected in bronze, as decoration for façade of new headquarters building of the National Catholic Welfare Conference in Washington, D. C. Open to sculptors of the United States, who are requested to submit photographs not exceeding eight by eleven inches, of executed work, letter setting forth qualifications, and two letters of recommendation from competent persons. From this material, artists will be selected to participate in the competition, and will receive full information concerning the terms. Photographs and letters due November 7. The Secretary, Liturgical Arts Society, 300 Madison Ave., New York, N. Y.

TO KEEP INFORMED, TO BE PREPARED

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The Institute of Modern Art, *Boston, Massachusetts*
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Little Loomhouse Experimental Group, *Louisville, Kentucky*
Marshall College, Department of Art, *Huntington, West Virginia*
Glendale Art Association, *Glendale, California*
Junior League of Saginaw, Inc., *Saginaw, Michigan*
Saginaw Woman's Club, *Saginaw, Michigan*
Hoosier Salon Patrons Association*, *Indianapolis, Indiana*
Purdue University, School of Home Economics, Applied Design Department, *Lafayette, Indiana*
Foundation of Western Art, *Los Angeles, California*
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Federation Headquarters stands ready to serve the Chapters as *their* requirements dictate, not to impose policies or procedures from a central bureau. The Federation is a mutual undertaking. In days of crisis all groups within the art field must band together firmly to hold the ground gained and prepare to face new demands and new conditions. The Federation is, of course, the one national organization through which art groups, big and small, can thus band together.

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THE AMERICAN ART ANNUAL

VOLUME XXXV

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